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THE  
WORKS  
OF  
HORATIO WALPOLE,  
EARL OF ORFORD.



(70)

VOL. IV.

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THE  
WORKS  
OF  
HORATIO WALPOLE,  
EARL OF ORFORD.

IN FIVE VOLUMES.

VOL. IV.



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C O N T E N T S

OF THE

FOURTH VOLUME.



	Page
<i>A CATALOGUE of Engravers</i>	I
<i>Postscript to the Second Edition</i>	117
<i>Life of Mr. George Vertue</i>	119
<i>List of Vertue's Works</i>	130
<i>Dedication to the Fourth Volume of the Anecdotes of Painting</i>	155
<i>Appendix to Anecdotes of Painting</i>	156
<i>Notices of Artists from Descamps</i>	202
<i>A Letter to the Editor of the Miscellanies of Chatterton</i>	205
<i>Advertisement relative to the Papers left for Publication on the Subject of Chatterton</i>	231
<i>An Ode modernized from Chatterton</i>	235
<i>Three original Letters from Chatterton to Mr. Walpole</i>	236
<i>Mr. Walpole's Letter to Chatterton, on his re-demanding his MSS.</i>	237
<i>Lord Orford's last Declaration respecting Chatterton</i>	239
<i>Remarks on a Letter signed Scutator</i>	241

Vol. IV.

Narrative

	Page
<i>Narrative of what passed relative to the Quarrel of Mr. David Hume, and Jean Jacques Rousseau, as far as Mr. Horace Walpole was concerned in it</i>	247
<i>Letters which passed between David Hume, Esq. and the Hon. Horace Walpole, relative to Rousseau</i>	257
<i>Reminiscences, written in 1788</i>	271
<i>Hieroglyphic Tales</i>	319
<i>A Parody on Lord Chesterfield's Letters to his Son</i>	355
<i>General Criticism on Dr. Johnson's Writings</i>	361
<i>Strange Occurrences: being a Continuation of Baker's Chronicle</i>	363
<i>Detached Thoughts</i>	368

## MISCELLANEOUS VERSES.

<i>The Funeral of the Lioness, a Fable</i>	377
<i>Verses written in April 1750</i>	381
<i>The Parish Register of Twickenham</i>	382
<i>Countess Temple appointed Poet Laureate to the King of the Fairies</i>	384
<i>Portrait of Madame la Marquise du Desfaut</i>	385
<i>To Lady ——— when about five Years old, with a Present of Shells</i>	387
<i>The Three Vernons</i>	388
<i>Epitaph on two Bullfinches</i>	389
<i>A Card to Lady Blandford</i>	391
<i>The Advice, a Song</i>	393
<i>Song</i>	ib.
<i>To Love</i>	394
<i>To Lady C ———</i>	395

## PROLOGUES AND EPILOGUES.

<i>Prologue to The Mysterious Mother</i>	396
<i>Epilogue, to be spoken by Mrs. Clive</i>	397
<i>Epilogue, spoken by Mrs. Clive, on her quitting the Stage</i>	399
<i>Inscription, under a Vase in Mrs. Clive's Garden</i>	400
<i>Epilogue to Bragazza</i>	ib.
<i>——— to the Times, a Comedy</i>	402

# FOURTH VOLUME.

vii

Page

## EPIGRAMS. :

*On the new Archbishop of Canterbury* — 403

*Left on the Duchess of Queensberry's Toilet* — 404

*On the Translation of Anacreon* — 404

RIDDLES.—*To-day—A Looking glass—A Sundial* — 405

*The Press at Strawberry-hill to Miss M. and Miss* — 406

*to his Royal Highness William Duke of Clarence* — 1b.

*Epitaphium Vivi Actoris* — 407

*Letters from the Hon. Horace Walpole to Richard West, Esq. with  
some Letters in Answer from Mr. West* — 409

*Index to the Catalogue of Engravers* — 465

465I

# CATALOGUE

OF

# ENGRAVERS.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, and by which their purpose was not answered; they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to its best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: printing was not discovered till about the year 1430: in thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their works before, painters received an almost equal advantage. To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters whose works they copied. This intimate connexion between painters and engravers makes some account of the latter a kind of

\* Want of colouring is the capital deficiency of prints; yet even this seems remediable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to illustrate

the feasibility. His discovery was neglected, as the revival of encaustic painting had been lately; though the advantages of each art are so obvious and so desirable.

VOL. IV.

B

necessary

necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in following after monuments of the latter profession; he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. At the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of King James of so little consequence, that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a complete history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. Ames\*.

Mr. Evelyn says † the art of engraving, and working off from ‡ plates of copper, did not appear till about the year 1490. That is, it was not brought to perfection from the hints gathered from typography: yet it is certain that in 1460 Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the solid brimstone, marked by lines of black. He repeated the experi-

\* Joseph Ames, secretary of the Society of Antiquaries, was originally a ship-chandler in Wapping. Late in his life he took to the study of antiquities; and besides his quarto volume, containing accounts of our earliest printers and their works, he published a *Kist* in duodecimo of English heads, engraved and mezzotinto, and drew up the *Parentalia* from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction in the following year.

† *Sculptura*, p. 35.

‡ I have said, and for two reasons shall say little of wooden cuts: that art never was executed in any perfection in England: engraving on metal was a signal improvement of the art, and supplied the defects of cuttings in wood.

The ancient wooden cuts were certainly carried to a great height, but that was the merit of the masters, not of the method. Whoever desires to know more of cutting in wood should consult a very laborious work, lately published in France in two vols. octavo, called *Traite historique & pratique de la graveure en bois*, par Papillon, Paris 1766. The author will not probably, as he wishes, persuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner, which ought to make editors ashamed of the slovenly stamps that are now used for the fairest editions. There is a curious account of missals, &c. adorned with wooden cuts, in Mr. Gough's *Brit. Topogr.* 2d. edit. in the articles of *Willelmus*, from p. 319 to p. 362, vol. ii.

ment on moistened paper, rolling it gently with a roller. It succeeded. He communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticelli; which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades; a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson; though very imperfectly.

From Italy engraving soon travelled into Flanders, where it was first practised by one Martin of Antwerp. He was followed by Albert Dürer, who carried the art to a great height; considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils, and then customs, were all Gothic and European; his virgin Mary was the heroine of a *Kermis*. Lucas of Leyden imitated him in all his faults, and was still more burlesque in his representations. It was not till Raphael had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.

When the art reached England does not appear. It is a notorious blunder in Chambers\*, to say it was first brought from Antwerp by Speed in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses: Caxton's *Golden Legend* has in the beginning a groupe of saints, and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his *Game of Chess* had cuts too. So has his *Le Morte Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c. a copy of

\* Dictionary. Edit. of 1728. Art. Printing. † Amer. p. 35.



which is given in the life of Wynkyn by Mr. Ames in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his biographer, in pages 87, 88, 89, &c sequentibus.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Russell, was distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by bishop Nicholson in his Historical Library, *Russell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames). It is Grafton's *Chronicle* \*, printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII. and queen Elizabeth, &c. Yet though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned formerly † as composing part of the collection of Henry VIII. were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first that so industrious an enquirer as Mr. [ ] had observed, was, "The Birth of Mankind, otherwise called The Woman's Book," dedicated to the queen Catherine, and published by Thomas Raynalde in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

### THOMAS GEMINUS, OR GEMINIE,

1545 } as he calls himself in a title-page which I shall mention presently.  
The little that is known of him is collected from his works. Of these was

Thomæ Gemini Lysienfis Compendiosa totius anatomæ delineatio, ære exarata, folio, 1545. "These plates," says Ames §, "are some of the first rolling-press printing in England." This was a new edition of Vesalius's

\* Ames, p. 204.

† P. 219.

‡ Anecdotes of Painting, chap. iv.

§ P. 218.

Anatomy, which was first published at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though says Vertue, "I question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied from the wooden cuts in Vesalius by a better hand." The first edition was dedicated to Henry VIII. Geminus afterward published a translation by Nicholas Udal of the same work in 1552, and dedicated it to Edward VI. The translator in his preface says, "Accepte therefore, gentill reader, this Tractise, of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath set these figures in pourtrature, will most willingly be amended, or better perfected by his own workmanship, if admonished." Vertue, having quoted this passage, owns, that the writing to all these plates was surely graved by Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifery, two years before. I do not know whether he means two years before the first or the second of his editions of Vesalius. It is certain that Ames does not specify such a work, though in page 304 he acknowledges that there are books printed by Geminie of an earlier date than any he had seen: for Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he published a Prognostication, &c. relating to the weather, the phenomena of the heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to queen Elizabeth.

So congenial an art as engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, archbishop Parker, who thought that whatever tended to enlighten and civilize the human mind was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before \* that he employed in his palace at Lambeth a painter and two or three engravers. Of these the chief † was

\* Anecdotes of Painting, chap. vii. p. 139. an account in Mr. Gough's Brit. Topogr. 2d edit. vol. i. p. 208.  
† Another was Richard Jynne, of whom see

## REMIGIUS HOGENBERGH.

of whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbishop's head, which Vertue thought was the first portrait engraved in England; and a genealogy of the kings of England. Remigius had a brother, who either was in England or worked for Englishmen, his name

## FRANCIS HOGENBERGH.

By his hand is extant a print of queen Mary I. dated 1555. If this 1555 } was executed in her reign, it was antecedent to that of Parker: but it might not be done here, or might be performed after her death, and allude only to her æra. Under it is written, Veritas Temporis Filia. In the set of Saxton's maps he engraved those of Gaul and Belgium. Of his works abroad Vertue had seen views in \* Bruin's Civitates Orbis Terrarum, printed at Cologn in 1572, in conjunction with Simon Novellani and George Hoefnagle; and others in Abraham Ortelius's Theatrum Orbis Terrarum, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpæ 1570. The map of England in this collection was the work of Humphry Lhuyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had professors † worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

## DR. WILLIAM CUNYNGHAM,

1539 } a physician of Norwich, was also an author and engraver. In his Cosinographical Glass, a fine copy of which is described by Ames ‡,

\* This expensive work consists of two very large and thick folios; the first containing 178 plans and views of towns, the second 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick: the author styles himself both Bruin and Braun. It is a work of uncommon labour, but without method; and some of the cities are repeated. In this collection is the curious print of Norwich; and in the last plate but two of the first volume is a view of the

lake Averno; Ortelius and G. Koefnagle are standing by the lake, and from seeing birds swimming on it, hunc locum non esse Aornon advertentes.

‡ Ortelius himself commends the English engravers; and, besides those I have specified, he names Antony Jenkinson, who flourished in 1562, and Robert Lucas, a map skilful in taking the plot of a country, see Ames, p. 54.

† Ib. p. 237.

are

are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

RALPH AGGAS

1578 } was a surveyor, and related to Edward Aggas a printer \*. Ralph published what I should have concluded a book, as he called it *Glebe berrima Oxoniensis Academiae, &c. elegans simul & accurata descriptio*; but Ames, who is not very explicit, seems to speak of it as a map, saying it was three feet by four, and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned †, and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account:

"A plan and view of London, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry VIII. or king Edward VIth's time; but from several circumstances it appears to be done early in the beginning of queen Elizabeth's reign, about 1560; being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum*. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun. But it must be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as queen Elizabeth bore them, those of king James I. (England, France and Scotland) are put in the place of them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in six sheets and two half sheets, I believe the full extent in length; but I apprehend the notes of explanation were at bottom, printed on slips of paper to be added." Vertue then specifies buildings or absence of buildings which affect this plan

\* Ames, p. 389.

† Anecdotes of Painting, ch. p. vii. p. 134.

to the era in which he concludes it printed originally; as the water-gate at the palace of Westminster, called the *Queen's-bridge*; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the site of its several larger edifices at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. Les Anecdotes des rues de Paris is a pattern for a work of that kind; but not the last edition, for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating whatever has passed of memorable in each street of Paris, he labours to overturn all that happened at Poitiers and Cressly. Historian of gnats, he quarrels with camels.

### HUMPHRY COLE,

1572} a goldsmith, and probably brother of Peter Cole, a painter mentioned by Meres in his Wit's Commonwealth, and in The Anecdotes of Painting\*. I conclude so; as Humphry engraved a map to a folio bible, which he set forth in 1572, and a frontispiece, with Queen Elizabeth, the earl of Leicester, Joshua, and Lord Burleigh as David. Humphry Cole, "as he says himself †, was born in the north of England, and pertayned to the Mint in the Tower 1572. I suppose he was one of the engravers that pertayned to archbishop Parker, for this edition was called Matthew Parker's Bible. I hope the flattery to the favourites was the incense of the engraver!"

### JOHN BETTES,

brother of Thomas Bettes, the painter ‡, was himself both painter and engraver. Meres, in the passage above quoted, is my authority for the first: Fox in his Ecclesiastical History tells us the second, naming John Bettes as the performer of a pedigree and some vineats, (vignettes) for Hall's Chronicle, and speaking of Bettes in 1576 as then dead §. In the same place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres;

\* Page 435.

† Ames, 255.

‡ See Anecdotes of Painting, p. 135.

§ Ames, p. 497, in the note.

# CATALOGUE OF ENGRAVERS. 9

nor of his Christopher Switzer\*, but that he used to execute wooden cuts for books about the time of archbishop Parker.

## WILLIAM ROGERS

is another engraver in Meres's Recapitulation of English artists. He engraved a title-page to Linschoten's Voyages to the East Indies; and probably the cuts to Hugh Broughton's Consent of Scriptures, which have this mark **WR**, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600 †. He also did heads of queen Elizabeth, of the earls of Essex and Cumberland, of sir John Harrington, &c. the title-plate of his Orlando Furioso, of John Gerard, surgeon, and a frontispiece with four small heads. One Cure is also mentioned by Meres as an excellent engraver; but I find no other account of him, nor ever met with any of his works. Laurence Johnson engraved several heads in The Turkish history, in folio, 1603.

## CHRISTOPHER SAXTON,

1580 } to whom we are obliged for the first maps of counties, lived at Tingley  
} near Leeds in Yorkshire, and was servant to Thomas Sekeford † esq.  
master of requests, and master of the court of wards. By the encouragement and at the expence of this gentleman Saxton undertook and published a complete set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in others by Remigius Hogenbergh, whom I have mentioned, by Nicholas Reynold, by some foreigners, and by Augustine Ryther §, who made some of the maps of The Spanish invasion, and who kept a shop near Leaden-hall, and procured a translation of Petruccio

\* In the Harleian library was a set of wooden cuts representing the broad seals of England from the conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Christopher Switzer, and that these plates were copied by Hollar for Sandford. Switzer also cut the coins and seals in Speed's History of Great Britain 1614, from the originals in the Cottonian collection. Speed calls him *the*

*exquisite and curious hand of that age*. He probably engraved the botanic figures for Lobel's Observations, and the plates for Parkinson's Paradisus Terrestris, 1629. Christopher Switzer's works have been sometimes confounded with his son's, who was of both his names.

† Vide Ames, p. 429.

‡ His portrait may be seen in Vertue's print of The Court of Wards.

§ Ames, p. 541, note.

Ubal dini's Discourse, which he dedicated to the lord admiral Howard in 1590. The country maps, dedicated to the queen, and adorned with the royal arms, and those of the promoter, master Sekeford, were published by Saxton in 1570; the dates on different plates showing that the labour of six years, that is from 1574 to 1579, both included, had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom † calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide: at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

### GEORGE HOEFNAGLE,

of Antwerp, was probably in England. Mention being made of a map of Bristol by him; and he certainly engraved a large plate of Nonfuch. He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the society of antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then seventeen, from drawings by his father George; of beasts, birds, flowers, insects, &c. §

### THEODORE DE BRIE

1589. was, as he informs us on his plates to Boissard's Roman antiquities, a native of Liege and a citizen of Francfort. He engraved the plates for the first four volumes of that work, the last of which was completed in 1601 and 1602, after his death, by his sons Theodore and Israel, whom he brought up to his own business. His own head and Boissard's he has prefixed to some of the volumes. The first English work that I find with his name was The funeral procession of sir Philip Sidney, of which I have given an account before ||, and which was expressly engraved in London. The next was a title-page with the arms of the lord-keeper Hatton at large, to Wagenar's Mariner's Mirrour, the second part, published by Antony Ashley in 1588. The last does great honour to De Brie: he cut the curious plates,

\* See the particulars in Ames, pp. 541, 542. He has also given at length the patent obtained by Mr. Sekeford.

† Ducat. Lond. p. 165, 195.

‡ Ames, p. 538.

§ One Cock, a Dutchman, graven an oval por-

trait of the queen of Scots in 1559, and from a genuine picture; but it is not clear that he ever was in England.

|| Anecdotes of Printing, vol. i. p. 282.

¶ I find this in Vertue's MSS.

describing



HOFFMANN. —



describing the manners and fashions of the Virginians, in The brief and true report of the Newfoundland of Virginia, published by Thomas Harriot\*, servant of sir Walter Raleigh, and employed by him in the discovery. This work was printed at Frankfort by J. Wechelius in 1590. The cuts were done at De Brie's own expence from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611.† Theodore the father engraved the plates to the Latin Narrative of the Cruelties of the Spaniards in America, published in 1598. About the same time appeared De Brie's great work, entitled Descriptio Indiarum Orientalis & Occidentalis, 19 parts, 5 vol. folio. This is done much in the same manner with Harriot's Account of Virginia. Theodore the younger engraved the heads for Boissard's Collection of eminent persons.

## ROBERT ADAMS,

besides the plates which I have mentioned in the former part of this Work, p. 137, drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.

I have now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet so unable had he been to amass materials sufficient to be moulded into a history, that I find only brief notes till we approach to modern times. The satisfaction therefore that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection and from Ames's printed catalogue of English heads‡, and may be increased hereafter by curious persons, who will be assisted by this sketch to compile a more extensive and complete history of the art in England.

\* Harriot was afterwards a dependent of the earl of Northumberland, and one of the supposed magi who kept him company in the Tower.

† Ames; p. 563.

‡ As they are fully described there, and may

be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

## \*REGINALD ELSTRACKE,

whose works are more scarce than valuable, flourished under Elizabeth and her successor, in whose reign he probably died. His first print, according to the date, is the portrait of

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince, in an oval, as are most of the following.

Richard Whittington, lord mayor; and his cat.

Gervase Babington bishop of Worcester, æt. suæ 59, with four Latin verses, and this motto, Virtus Dei in infirmitate.

— Sir Julius Cæsar, knight, master of the rolls.

Henry V. titles in Latin.

Sir Thomas More; over his head, Disce mori mundo, vivere disce Deo.

Thomas Sutton, founder of the Charter-house; done after his death, 1611, which shows that Elstracke was then living.

Edmund lord Sheffield, president of the North.

Thomas Howard, earl of Suffolk, lord treasurer of England.

Robert, earl of Essex.

Anne Boleyn.

John Harrington baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whose lengths on one plate.

Padesha Shaffallem, the Great Mogul.

\* He generally wrote his name, Renold.

Philip III.

Christian IV.

Sigismund Battori.

The archduke Albert and Isabella, two plates.

William Knollis viscount Walsingham.

Cardinal Wolsey.

Henry prince of Wales.

Antonio de Dominis.

Ladislaus king of Poland; in Fowler's Troubles of Sweden.

John Oden Barnevelt lord of Barkley.

Title-plate to Basilologia.

Another to Milles's Catalogue of Honour.

Time's Storehouse, 1619.

Edward IV. king of England, with devices, &c. and are to be sold by Thomas Geele at the Dagger in Lombard-street. As there is no date to this print, it is uncertain in what year it was done. Vertue in one of his MSS. says, that Thomas Hinde, in 1537, was the first printeller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley: but Hinde and Geele were most probably their predecessors.

Toby Matthews archbishop of York, eight Latin verses, R. E. sculps. He. Holland excudit. are to be sold by George Humble in Pope's-head-alley.

Mary queen of Scots. Jacobi Magnæ Britann. regis mater. She is abundantly dressed, and has the crown, sceptre, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes takes them

them off, excudit\*; and once at least engraved himself. I have a laboured print by him of Robert earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceding.

Henry Holland, who published the † *Heroologia Anglicana*, was eldest son of Philenion Holland, and I suppose brother of this Compton Holland. In 1613 he travelled into the Palatinate with John lord Harrington. Besides the *Heroologia*, he published *Monumenta sepulcralia Ecclesiarum Sti Pauli Lond.* quarto; and a volume containing the heads of the kings of England from the conquest to the year 1618. These plates, says Vertue, are the same with those in Martin's Chronicle, except the title-page, and the print of William I.

### FRANCIS DELARAM

worked at the same time with Elstracke, and in the same manner, but better and neater; and seems to have survived him. His plates are,

William Somers, king Heneryes jester (8th.) from Holbein, are to be sold by Thomas Jenner ‡ at the whitbeare in Cornewell. A whole length. Long

\* G. Humble was also a painter. Among Amies's heads, p. 145, is one of Speed—D. Georgius Humble p. G. Savery &c.

† The engraver of those prints has not set his name to them. As they are in a more masterly and free style than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

‡ Jenner attempted the art himself with no bad success. I have a small print by him of sir William Wadd (or Waad) lieutenant of the Tower. Sir William was son of sir Armigel Wadd of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons

against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in picking together a treasonable paper, torn and thrown into the sea by one Chreyclon. Wadd was successively ambassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots, inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr earl of Somersset, sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade (where he built the mansion still standing) in 1623, aged 77. He married Anne daughter of sir John Hyron. His father sir Armigel, who lies buried at Hamstead, was the first Englishman that made discoveries in America. See Camden, *The English Worthies*, Ant. Wood, and Hist. and Antiq. of Essex.

# CATALOGUE OF ENGRAVERS.

15

tunic, H. K. on his breast a chain, and a horn in his hand. Behind him buildings, and boys playing. Eight English verses.

Henry VIII.

Queen Mary I. in an oval frame.

Sir Thomas Gresham, ditto, with gloves in his hand, large puffs to his girdle. Francisco Delaram sculptit. are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. Vid. Ames, p. 62.

James I.

Henry prince of Wales, son of James I. in the robes of the garter, with a truncheon.

James Mountagu, bishop of Winchester, 1617—are to be sold by P. Stene.

Arthurus Severus O'Toole Nonesuth, ætatis 80, 1618. An old man with a large beard, a sceptre in his hand with eleven crowns upon it. Eight English burlesque verses. Seems to be the effigies of some adventurer.

Henry Percy earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619. Are to be sold by G. Humble in Pope's-head-alley.

Another, younger, but with a long beard and hat on.

Small neat half-length of W. Burton of Falde, in an oval, with devices, 1622.

Sir Henry Montagu, chief justice of the King's-bench, with six Latin verses, &c.

Sir William Segar, garter principal king at arms.

John Abbot, bishop of Salisbury, with six Latin verses. Abra. Car. compos.

John bishop of Lincoln, with purse-bearer, mace-bearer, six boy-angels playing on musical instruments, and six Latin verses. A very neat and curious print.

Frederick.

Frederick elector Palatine.

Elizabeth, his wife.

Frederick Henry, their eldest son.

Charles prince of Wales.

John King bishop of London.

Mathias de Lobel, physician.

Sir Horatio Vesp; on either side a soldier completely armed at bottom; trophies, &c. at top.

George Withers, the poet, with eight English verses, and this motto,

*Nec habeo, nec careo, nec curo, 1622.*

Frances duchess of Richmond and Lenox, covered with jewels, a large veil behind. *Constantia coronat. 1623.*

Frontispiece to *Nero Caesar*, folio, 1624. This is the latest date to which I find Declaram's name. The four next were a family of artists, and the best performers in the laboured finical manner of that age.

### CRISPIN PASS,

of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of setting forth *Holland's Heroologia*, which is expressly said to be published *Impensis Crispini Pass*; and his not mentioning himself as having any share in engraving the plates makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of so many remarkable personages. Crispin frequented and studied the best masters, and was sent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635; yet he certainly lived some years longer, as in 1643, being then probably very old, he published his book at Amsterdam, *Della Luce del dipingere, & disegnare*, in Italian, French, High and Low Dutch, folio.

folio. In the preface he relates these circumstances of his life: Dès ma jeune age je me suis adonné à plusieurs et divers exercices; mais je me suis particulièrement attaché à étudier avec les plus fameux maîtres, le sieur Freminet, peintre de sa majesté très-chrétienne, le renommé peintre & architecte sieur Petro Paul Rubens, Aër. Bloemart, Paulo Morelson, peintre et architecte de Utrecht—mais plus particulièrement le très-noble seigneur Vander Burg, avec lequel je visitay l'academie, où étoient les plus celebres hommes du siècle. L'illustre prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le dessein à l'academie du sieur Pluvinel, premier ecuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin or layman for disposing draperies, and goes through the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. His human figures are taken chiefly from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc; and most of the animals from Roland Savery. The first division contains thirty plates, the second seven, and the third eleven, of perspective. Among these are three cuts by his son, William, cum privileg. du roy très-chretien. Bleau published a second edition of this work, and, to swell the volume, added a great number of old plates that belonged to other books. Some of the plates have these designations: Robert de Vorst inv. R. de Vorst invidit. R. Vandervorst. Except the list of his works, I have nothing more to add to Crispin's article, but that Peacham, in his Compleat Gentleman, styles him "my most honest loving friend."

His next work is indeed very beautiful, being a large set of plates for a folio, entitled, Instruction du roy en l'exercice de monter à cheval, par Messire Antoine de Pluvinel, the person mentioned in the preface to his drawing-book. The work, which is in dialogues, and foolish enough, is in French and Dutch, adorned with many cuts admirably designed and executed. The young king Lewis XIII. Pluvinel, the duc de Bellegarde, grand ecuyer, and others of the court, appear in almost every print; and towards the conclusion are some plates exhibiting tilts at the barriers; in which are given portraits of all the great persons of the court at that time, delivered, though very small, with great exactitude. This valuable book is little known, though not very scarce.

Queen Elizabeth, a most sumptuous whole length, with crown, sceptre, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incisit, procurante Joanne Waldneio. This last circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself. Perhaps drawings were sent to him, as they have been of late to Houbraken for The illustrious heads.

A head of the same queen, oval. Among her titles is that of Virginia.

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass excudit Colonia. Joannes Meyssens excudit Antwerp. As Pass executed this abroad, it is not extraordinary that he should have continued queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding whole length.

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f. & excudit Colonia.

Henry prince of Wales.

Charles prince of Wales, in an oval like the two last. Four Latin verses.

Ludovica Julianna Comes Nassoviz, &c. in a round.

Sir Philip Sidney.

The earl of Essex on horseback.

Thomas Percius, nobilis Anglus, conspirationis A. Mdcv. initæ princeps. C. van de Pass exc. See a description of this rare print in Ames, p. 134. There is also a print in quarto of the seven conspirators.

A collection of 200 emblems for George Wither.

A set of cuts for Ovid's Metamorphoses, the title of which is, Pub. Ovidii Nasonis



# CATALOGUE OF ENGRAVERS. 19

Nafonis xv. Metamorphoseon librorum figuræ elegantissimæ à Crispino Passæo laminis æneis incisæ, 1607.

Four large and handsome prints of Dives and Lazarus. The first only is executed by the father; the rest are by a younger son, called Crispin likewise, as is the following,

Frederic elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. & sculps. The other children of Crispin Passæ were:

## WILLIAM PASS,

who engraved a very rare print, which the earl of Oxford bought with the collection of sir Simonds Dewes, and of which Vertue gives this account: It was a printed sheet, containing the family of James I. and entitled Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia; on his right the queen and prince Henry leaning on skulls, to intimate they were dead; on his left prince Charles with his hand on a book, that lay on a table; an angel above holding two crowns. Near prince Charles stand the king and queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scriptit. Will. Pass sculpsit. Illustriss. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joap. Bill \*.

In another place Vertue describes a similar print, but does not say where he saw it. The latter is entitled, The progenie of the renowned prince James king of Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding; to the latter it is said, Hæc composuit Johannes Webster; and the engraver is George † Mountain. To

\* This beautiful and curious print (probably the very proof that was lord Oxford's) is now in my possession: I bought it at the sale of sir Charles Cotterel's library in 1764, in the London edition of Thuanus, which is also adorned by general Dormer and sir Clement Cotterel, with several other fine and scarce prints, particularly one of Henry IV. Marie de' Medici's their children and nurses; and the print of the three Colignis, which I have mentioned in the life of Isaac Oliver.

† I find but one other print with his name, and that a poor one; it is of Francis White, dean of Carlisle.

be sold at the Glóbe over the Exchange, I suppose that plate was copied from that of Pafs.<sup>6</sup>

Another print recorded by Vertue contains in a half sheet the king and queen of Bohemia, and four of their children. Will. Pafs fecit ad vivum. figurator 1621. About twenty English verses in two columns at bottom.

I have a very valuable print of the Palatine family on a large sheet, broadways, but without any name of engraver. By the manner I should take it for Sadeler. The king of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pigeon, a toad, and several animals are disposed about the landscape, which is rich, and graved with much freedom. The inscription is in French.

Of William Pafs I find these other works.

Robert earl of Leicester, head in oval, good, two Latin verses, <sup>p</sup> fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield: on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum a Guill. Passeo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her † weeds with the duke's picture at her ‡ breast at Longleat. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it.

\* This print, exceedingly inferior to the former, is now in the collection of sir William Musgrave, who bought it, with many other scarce portraits, from Thoresby's Museum in 1764.

† Mr. Masters, author of the History of C. C. C. Cambridge, has another of these.

‡ This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the lord Digby's; of which

Elizabeth countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

## CATALOGUE OF ENGRAVERS.

21

Sir John Haywood, LL. D. died 1627, with emblems. W. Pass f.

Robert earl of Essex on horseback.

George duke of Buckingham, ditto.

Christian IV. king of Denmark, and Frederick duke of Holstein, both standing, in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which Fidei Defensor, a death's head on his left on his knee, before him prince Henry with his left hand on a skull on a table. W. Passæus f. & sc. anno Domini 1629.

Another with the same date, but the king's left hand is on the globe, not on a skull; and instead of prince Henry, there is prince Charles. This fine print is in my possession.

Sir Henry Rich, captain of the guards, oval frame. W. Pass sc.

## MAGDALEN PASS.

I find little of her work but a very scarce little head in my own collection, representing the lady Katherine, at that time marchioness, afterwards Duchess, of Buckingham, with a feather fan. It is slightly finished, but very free. Salmacis and Hermaphroditus, 1623; Cephalus and Procris; and Latona changing the Lycian peasants into frogs, both after Elsheimer.

## SIMON PASS

engraved counters of the English royal family, as I have already mentioned in the life of Hilliard. Vertue says, he staid here about ten years, and then passed into the service of the king of Denmark, his earliest works in England being dated 1613. Mr. Evelyn in his *Sculptura*, p. 88, adds, that *Liberum Belgium* by Simon de Pass, dedicated to prince Maurice of Nassau, is a very rare cut. Other prints by him are,

James I. crowned, sitting in a chair; prefixed to his works.

Ditto, with a hat.

Queen

Queen Anne, 1617.

Ditto on horseback, with a view of Windsor-castle behind.

Prince Henry with a lance, whole length.

Philip III. king of Spain.

Maria of Austria, his daughter, the intended bride of Charles I.

Another of her, as sister of Philip IV: much nearer. Four Latin verses. Sim. Pafs sc. Crispin de Pafs (I suppose the younger brother) exc. 1622.

George Villiers, earl of Buckingham, 1617.

Another of him when marquis, 1620, to the knees, standing by a column in a chamber. Angels and festoons of fruit.

Charles I. young (when prince) in the robes of the garter.

Henry earl of Northampton. I never saw this print.

Francis Manners earl of Rutland.

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pafs sculps. Comp. Holland exc.

Archbishop Abbot, ditto, with a view of Lambeth. Pafs and Compton.

Another, 1616, Lond. but without Lambeth and Holland's name.

Thomas earl of Arundel (the great collector), oval, arms. Michael Janfs. Mirvelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu.

William earl of Pembroke, do. white staff, arms. Pa. V. Somer pinx. 1617. To be sold by Jo. Sudbury and G. Humble. And Philip earl of Montgomery, do.

Richard earl of Dorset, do. sold in Pope's-head allg.

Frances Howard countess of Somerset; a curious print of a curious person. It is a small oval\*, the hair very round and curled, like a wig, ruff. S. Pa.

\* Ames, p. 162, mentions another very like this, but with some few variations.

sculp. Lon. Comp. Holl. exq. I have a print likewise of her husband, by the same, and a miniature of him in his latter age by Hoskins. In both, his face is a sharp oval, and his hair fair. Proofs that the print given of him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis viscount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Pass, I believe by Simon.

James Hay baron of Saley, afterwards earl of Carlisle; graved by Pass, and sold by Sudbury and Humble.

John King bishop of London, oval, twelve Latin verses. Nicola Locket pinx. fieri curavit, and Simon Passus sculpsit.

Lancelot Andrews bishop of Ely, 1648. Qu. by which Pass?

I have a small neat head in an oval of Christina Popping, in a Flemish dress, dedicated to her in a Latin inscription, and with a French motto, and a verse from Ovid, executed in 1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc.

Another, smaller.

William Butler, physician, good.

\* Count Gondomar; dedicated to him, and strongly touched. These five last are ovals.

Another larger, with arms, Cupids, trophies, &c. very fine. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23.

Lucy Harrington countess of Bedford, the patroness of Donne and other wits of that age, p. 28.

\* There is another in folio, 1622.

Edward VI. p. 63. and James I. p. 89. Two more of the latter.

Queen Elizabeth, whole-length.

Lord chancellor Egerton.

Ant. Pluvinel eques, 1623.

James Montagu bishop of Winchester.

John Arnd, a German divine.

Matoaca, alias Rebecca, filia potentiss. princ. Powkatavi imp. Virginie, æt. 21, 1616.

A woman's head, 1616.

Sir Henry Hobart.

Sir Edward Cecil, afterwards lord Wimbledon.

Digby earl of Bristol.

Large head of Christian IV.

Captain John Smith, 1617.

Title to lord Bacon's works.

Andreas Rivetus.

Antonius Walæus.

Robert Sidney viscount Lisle, afterwards earl of Leicester, p. 103.

Charles earl of Nottingham, lord high admiral, p. 122.

Aaron Rathborne, p. 142.

Sir Thomas Smith, ambassador to Russia, p. 155.

Mary Sidney countess of Pembroke, sister of sir Philip Sidney, for whom he wrote the Arcadia, p. 161. She was old when this print was done.

Henry Wriothesley earl of Southampton; the friend of lord Essex, p. 177.

Edward Somerset earl of Worcester, p. 181.

William Burton, physician, 1620.

In the French king's library at Paris is a large collection of the works of Crispin Pasf and his family in two or three large volumes. One Emanuel Pasfe is mentioned in the *Anecdotes of Painters*, p. 150, as included in a licence to Cornelius Jansen to go abroad.

## JOHN PAYNE

was scholar of Simon Pasf, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession; but he was idle, and, though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called *Good-friday*, containing meditations on that day, and printed in 1648, to which are annexed some poems, under the title of *Calanthe*, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr. Evelyn \* mentions him with applause: "Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabafter, sir Benjamin Rudyard †, and several other things." The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined, three feet long, two feet two inches high. The head of Dr. Alabafter I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides a storm, some plates for books, and these heads:

Hugh Broughton, oval, 1620, with six Latin verses; very inferior to the preceding.

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, chief justice, 1629.

Mr. Hobson, the carrier, with eight English verses.

\* *Sculptura*, p. 95.

† This is one of his best.

Christian duke of Brunswick, &c. trophies; four English verses.

Robert Devereux (2d) earl of Essex; hkt and feather; J. P. neat little square print.

Henry Vere earl of Oxford, still better. It is a square in the middle of a larger print by W. Pals, in which, at top, bottom and sides, are soldiers exercising, or holding banners with mottoes.

Carolus Ludovicus Princeps elector, a mere head, without even the neck.

Algernon Percy earl of Northumberland, in the same manner.

Elizabeth countess of Huntingdon.

Dr. Smith, of St. Clement's Dares, M. D.

Henry VII; Henry VIII; count Mansfeld; bishop Hall; bishop Lake; bishop Andrews; sir James Ley, chief justice; George Withers, the poet; Richard Sibbs; Ferdinand of Austria; Shakespear; John Preston; Mr. Arthur Hilderham; William Whiraker; Francis Hawkins, a boy; and these particular title-pages: to the Guide to Godliness; to the works of John Boys; to Christian Warfare; to God's Revenge against Murder; and to La Muse Chrestienne, du sieur Adrian de Rocquigny, 1634.

## JOANNES BARRA,

of what country I know not, appears to have engraved these pieces:

Lodovick duke of Richmend and Lenox, 1624.

A title-plate, 1624.

Another, 1632.

A man's head, something like a bust, oval ornament; two figures representing painting and literature, 1622.

There were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

JOHN



## JOHN NORDEN.

1603 } In Mr. Bagford's collection, was a view of London published by Norden in 1603\*, at bottom a representation of the lord-mayor's show, with variety of habits. In the same person's possession Vertue saw another plan of London by T. Porter, in which he observed these particulars: at the upper-end of the Hay-market was a square building called Peccadilla-hall; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the lord keeper Coventry; and where Gerard Greet is, was an artillery ground or military garden made by prince Henry. Norden seems to have been only a topographical engraver: he is known by his *Speculum Britanniae*, or Historical and chorographical description of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts which he enumerates, and thinks he was born in Wiltshire; and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573; that he lived at Hendon near Acton in Middlesex, was patronized by, or servant to, lord Burleigh and his son Robert earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins, that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmond, 1611. In Rymer's *Fœdera*, vol. xvii. is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a survey for a true and perfect description of the city of London and Westminster, in a map; and also several other cities.

## WILLIAM HOLE OR HOLLE

1613 } Engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Johannes Florius, Italian master to Anne of Denmark. See Ames, p/68. And those of George Withers, Michael Drayton, Tom Coryat, John Hayward, and a very neat whole length of prince Henry, for Drayton's *Polyolbion*. He also published a copy-book, called *The pen's excellencie* by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

\* In the year 1603 one Lawrence Johnson graved several heads for the Turkish History.

## JODOCUS HONDIUS,

of whom I have given some account in *The Anecdotes of Painters*, under the article of his grandson Abraham, was son of Oliver De Hondt, an ingenious artist of Ghent, where, probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercised various arts, as making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, *The Holy-land*, *The Roman Empire*, and divers others. His celestial and terrestrial globes, the largest that had then been published, were much commended. Several of *Speed's*\* maps were executed by his hand, and he had great share in the † *Atlas Major* of Gerard Mercator ‡, which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam, quarter-master to colonel Goring was dedicated to Charles I. Besides these, and some things which I have mentioned in the *Life* of his grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailer, another of queen Elizabeth, a large sheet print of sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but 48 years of age. His son

## HENRY HONDIUS

finished many works begun by his father, and in 1641 engraved a print of William prince of Orange from a painting by Alexander Cooper; a large head of queen Elizabeth, done at the Hague 1632; James I. æt. 42, 1608 (very poor); and in a set of heads published in 1608, those of sir Richard Spenser and sir Ralph Winwood.

## \* A. B. L. O. O. M,

a name to a print of James I. which is inscribed in Italian, *Giacomo Re della Gran Bretagna*. The same person, I suppose, is meant by his initials A. B. which I find to some prints of that age.

\* Others were done by Abraham Goos.

† There is a print of Jodocus prefixed to it.

‡ Mercator afterwards published a curious map of the British Isles.

THOMAS

## THOMAS COCKSON,

is unknown to us but by his works here following:

Matthias I. emperor.

Demetrius emperor of Russia.

Mary de' Medici.

Lewis XIII.

Concini marquis d'Ancre, 1617.

Francis White dean of Carlisle, 1624. These six are in folio.

Henry Bourbon prince of Condé.

Princess Elizabeth.

Samuel Daniel, 1609.

T. Coryat.

The revels of Christiandom.

King James I. sitting in parliament.

King Charles I. in like manner. Each on a whole sheet.

Charles earl of Nottingham on horseback. Sea and ships.

Cockson generally used this mark T.

## PETER STENT

was, I believe, an engraver, certainly a print-seller. On a portrait of the king of Bohemia is said, Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of sir James Campbell, lord-mayor in 1629; but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662; for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonsuch, Whitehall, Wansted,

Wansted, Otlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Enham, Richmond, Woodstock, Basinghouse; battle of Naseby, two sheets, with general Ludlow on horseback; two more of the battle of Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonsuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps; but there is a large and fine print of it, by G. Hoefnagle, in the first volume of Braun's *Civitates orbis tetraurum*. Of \* Old Richmond and Greenwich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal-exchange by Thomas Cartwright, the builder.

### WILLIAM DOLLE,

a name that occurs to a neat little print of sir Henry Wootton †, with the word 'philosophemur;' and to those of Mr. Francke master of Pembroke-hall, Cambridge; of John Cosin bishop of Durham; of Samuel Boteley; of the duke of Buckingham; of Sanderfon bishop of Lincoln; of Milton, Hooker, and the earl of Essex.

### DEODATE,

a name to a print of sir Theodore Mayam. An Italian called Deodate was physician to prince Henry, and probably this engraver.

### R. MEIGHAN

1628 } Certainly worked in the year 1628, as he then published a head of John Clavel, and lived in St. Dunstan's church-yard. Ames 46 †.

\* At the lord viscount Fitz-william's on Richmond-green, are two very large pictures, which came out of the old neighbouring palace: they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landscape in both is good, and touched in the style of Rubens; the figures are indifferent, the horses bad. In the view to the green is a stag-hunting: in the other morrice-dancers, and a fool collecting money from the spectators. By the dresses they appear to have been painted about the latter end of James I. or beginning of Charles; for some of the ruffs are

horizontal, some falling on the breast, which latter fashion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry.

† There is another similar by Lombart, prefixed to the first edition of sir Henry's Remains.

I am told, since the former edition, that Meighan was not an engraver, but a bookseller and editor; that he published an edition of Shakspeare's *Merry Wives of Windsor* in 1630, and that his name often occurs on the records of the Stationers Company.

THOMAS

## THOMAS CECILL.

1631 } Commended by Mr. Evelyn, did a print of sir John Burgh, who  
 } was killed at the isle of Rhee; of John Weaver\*, which is dated 1631;  
 of Walter Curle bishop of Winchester; a small whole length of Archee the  
 king's jester; an oval head of John Talbot earl of Shrewsbury; queen Eliza-  
 beth on horseback; Gustavus Adolphus †; Edw. Reynolds ‡ bishop of Nor-  
 wich; sir W. Cecil; Thomas Kidderminster of Laggley, 1628; and the  
 frontispiece to lord Bacon's Sylva Sylvarum.

## ROBERT VAUGHAN.

His works, though not numerous, nor good, are more common than those of  
 the ten preceding. Such are;

James I.

Lancelot Andrews bishop of Winchester.

Sir John Wynn of Gwedur in Carnarvonshire, knight and baronet, obiit  
 1626, æt. 73; a very large head, coarsely done.

George Clifford earl of Cumberland, in an oval.

John Fisher bishop of Rochester.

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby de la Zouch.

Sir Walter Raleigh.

Judge Lyttleton kneeling before a desk.

Thomas Wilsford, æt. 40, with a line from Boetius, and four English  
 verses.

\* It is prefixed to his Funeral Monuments, the frontispiece is by the same hand.

† In Scudery's Curia Politicæ.

‡ This head of bishop Reynolds was probably  
 engraven while he was only rector of Braunton

in Northamptonshire, of which he was possessed  
 in 1631. See the title to his Treatise of the  
 Passions. He was not consecrated bishop till  
 1660, and none of Cecill's works bear date after  
 the reign of Charles I.

He engraved a monument in Dugdale's Warwickshire, and some of the maps, the cuts in Norton's Ordinal, and finished those for Ashmole's Theatrum Chemicum in 1651, at the latter's house in Black-friars. Vertue says, from Ashmole's MSS. that during the interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, entitled, "The true effigies of our most illustrious sovereign lord king, Charles, queen Mary, with the rest of the royal progenie; also a Compendium or Abstract of their most famous genealogies and pedigrees, expressed in prose and verse, with the times and places of their births, 1641." It contains heads of the king, queen, and prince Charles, and whole lengths of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan \*. The duke of York is playing at tennis.

Edward Terry, rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux earl of Essex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R., it might be a brother. There is another of this lord by J. Hulett †, of whom I find no other work ‡, except a print of sir T. Fairfax.

Vaughan engraved some, if not all the heads in Bentivoglio's Wars of Flanders, engraved by the earl of Monmouth.

### WILLIAM MARSHAL,

1634 } A more voluminous workman, who by the persons he represented  
I should conclude practised early in the reign of James. In the

\* He also engraved Becker's shrine, from a MS. in the Cotton library. Vide Gough's Topogr. 2d edit. vol. i. p. 455.

† Another engraver of this name, who executed the cuts for Fielding's Joseph Andrews, died in Red-lion street, Clerkenwell, in January 1771.

‡ I am informed that the heads of lord Essex and Fairfax were done for Peck's Life of Crom-

well; and that Hulett executed many plates for Coetlogh's Dictionary of Arts and Sciences, and for the Life of queen Anne, both published in weekly numbers by Robert Walker. The plates for the latter were copied from Dubosc.

§ He might be brother of Alexander Marshal the painter, whom I have mentioned in vol. iii. p. 329. Another William Marshal was a print-seller in the year 1696.

year 1634, and six or seven years afterwards, he was employed by Moseley the bookseller to grave heads for books of poetry; and from their great similarity in drawing and ornaments Vertue supposed that he drew from the life\*, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handsome, and Marshal but a coarse engraver, seems to have been discontented, by some Greek lines, that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*; and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespeare for an edition of his poems in duodecimo 1640, representing him with a square stiff band and a laurel in his hand. This is very hard, but not so bad as three others I have by his hand, of bishop Ridley, of doctor Whitacre, and of Robert Dudley earl of Leicester. There is besides a larger oval of Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without a name †, æt. 18, anno 1591, but with arms, a Spanish motto, and some verses by Izaak Walton. This is much laboured. Ames has recorded about twenty more; of lord Bacon, lord Burleigh, Charles I. doctor Colet, R. Carpenter, earl of Essex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon Holland ‡, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Josiah Shute, and archbishop Usher. Marshal also engraved, but very poorly, the frontispiece to Taylor's *Liberty of prophesying*; and Fairfax on horseback, for a title-page to Spragg's *England's Recovery*, folio.

## G. GLOVER

1637 } Was cotemporary with Marshal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriſſ, ſir Edward Dering,

\* He instances in the prints of Stapleton, Milton and Hodges. The last I find no where else.

† It is Dr. Deane, equipped for the expedition to Capes; and is prefixed to an early edition of his poems.

‡ This is at the bottom of his frontispiece to his translation of Xenophon's *Cyropædia*.

§ I have four more; Robert Herrick, Daniel Featley, Will. Hodson, and ſir T. Fairfax on horseback. Edw. Bowers pinx.

John Lilburn, John Pym, Henry Burton, and Nat. Witt, all specified by Ames: And a small whole length of sit Thomas Urquhart \*, Joannes Amos Comenius, Mrs. Mary Griffith, and some others whom he hath omitted: Sir Edward Dering's is finely finished. }

### HENRY PEACHAM,

author of *The Compleat Gentleman*, was certainly a judge of those arts which are the subjects of this work, and, having contributed to its illustration, deserves a larger article in such a work than I am able to give of him †. Sanderson, an intelligent writer on the same topics, is equally unknown to us; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Lloyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute, information. His successor, Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein of sir Thomas Cromwell, knight, afterwards earl of Essex.

### ROBERT DE VOERST

1635 } Was an eminent master, competitor of Vosterman, and known by  
 } some prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him three or four times in king Charles's Catalogue ‡, expressly calls him the king's engraver, for whom he did two plates, one of his majesty's sister, the other of the emperor Otho, which Vandyck painted to supply the loss of one of Titian's Cæsars. Voerst

\* He made the first English translation of Rabelais.

† He was of Trinity-College, Cambridge, where he took the degree of master of arts, and was tutor to the earl of Arundel's children, whom he attended into the Low Countries.

Besides *The Compleat Gentleman*, he wrote a little tract with some honour, called *The Worth of a Penny*; and divers other works, as is said in an advertisement at the end of the second edition of the last-mentioned piece.

‡ P. 71, 74.





ROBERT VAN VOERST.

made & present too to the king of a drawing on vellum with the pen, Our lady hugging Christ, and St. John. Mr. Evelyn mentioning Vocret, says \*, "He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned sir Kenelm Digby, Inigo Jones, and those two incomparable figures of king Charles and his royal consort †." He executed another of the queen alone, and the following :

Robert earl of Lindsey, from Mirevek.

James Stewart duke of Lennox, a middle-sized oval, with short round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert, earl of Montgomery (afterwards of Pembroke), larger oval. Mitens pinx. Another, square, after Vandyck, very freely done.

Abraham Aurelius, small square half-length.

Sir George Carew earl of Totness, large oval, with military trophies, four Latin verses. A good print.

Elizabeth queen of Bohemia, æt. 35, anno 1631. Londini. G. a Hond-hurst p.

Ernest count Mansfeld.

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

Edward lord Littleton.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobson.

Edward Sackville earl of Dorset.

Philip earl of Pembroke.

Simon Vouet.

\* Sculptura, p. 76.

† Vertue engraved the same picture again.

William earl of Denbigh.

Henry Vere earl of Oxford, with a truncheon; young.

George Clifford earl of Cumberland, with a truncheon.

Small head of Goris, graved on silver.

Robertus Van Voerft, calcographus, Londini. A. Vandyck p. his own portrait.

He also, as I have said, cut some plates of annals for Crispin Pas's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

### LUKE VOSTERMAN

was, I think, superior to his rival Voerft; at least his prints are more highly finished. Vertue says, he staid here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the earl of Arundel\*, and his and Voerft's plates seem to be the first that were done here from historic subjects. Vosterman, from the king's collection, engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his daughters by the same. For the earl of Arundel, as early as 1623, he made some drawings with the pen, particularly a woman's head from Leonardo da Vinci, and a portrait of prince Henry. And for the same lord he performed a good print from Vandyck's fine picture of the earl † and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vosterman dedicated a large print on six sheets, from Rubens's battle of the Amazons. And he drew the old countess Anne Dacre, the earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are,

Charles I. with ruff, ribband, and slashed habit; large octavo, good.

Vandyck looking over his shoulder, and holding up his cloak, chain about his neck.

\* He worked for the earl in 1631.

† There is another of the earl alone.

Thomas duke of Norfolk, with the staves of lord treasurer and earl marshal, from Holbein. A very fine print.

Sir Thomas More, from ditto, unlike all other pictures of sir Thomas. This has a flatter face, and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left; a little white dog lies on a table before him.

Eraſmus, after the ſame painter.

Holbein himſelf, with the pencil in his left hand, I ſuppoſe copied from another print.

Aloſius Contarini, embaffador from Venice to James I. 1628.

The old, old, very old man, Thomas Parr.

Claudius Maugis, 1630.

William earl of Pembroke.

William Cavendiſh, marquis of Newcaſtle.

Abraham Aurelius, Lond. æt. 43, 1618.

Charles duke of Bourbon.

St. George, 1627.

St. Helena.

What heads he engraved from Vandyck, I ſuppoſe were executed after he left England. In that period too, probably, was done a ſmall oval head of Jean comte de Tilly, with four emblematic figures and ſix French verſes. As I do not know the time of Voſterman's death, a print of ſir Hugh Cartwright, from Diepenbeck, engraved in 1636, might be the work of Voſterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a ſmall piece or two for a Mr. Skinner of Rochefter.

In this place ſhould appear the indefatigable and admired Hollar; but the very enumeration of his works having furniſhed his no leſs laborious ſucceſſor Mr. Vertuo with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by bookſellers, few of his prints but were

were useful or curious. His largest are indifferent: the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

About the same period were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains; for, if the drudgery of collecting is dull, what is it to be a collector's collector!

### MARTIN DROESHOUT.

His heads are Shakespeare; John Fox, martyrologist; Richard Elton; John Howson, bishop of Durham: to this print is the name of William Peake, printfeller, probably the father of sir Robert Peake, who engraved some things himself, and whom I have mentioned in the preceding volume. Droeshout was also employed for Haywood's *Hierarchy of Angels*, and executed a print of Dido stabbing herself; for Stapylton's *Virgil*, octavo, and a head of lord Mounjoy Blount.

### II. STOCK.

To a print of William earl of Salisbury, oval.

### H. VANDERBORCHT,

1631 } The painter, whom I have mentioned before, graved several things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderborcht's are dated from 1631 to 1638.

### T. SLATER

lived, I suppose, about this time, having graved a head of George Webbe, bishop of Limerick, whose dress is of that age. See Ames, p. 180.

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the king's engraver: they are very large and handsome prints, particularly those of Charles I. his queen, and the duke of Buckingham.

## CATALOGUE OF ENGRAVERS. 39

Buckingham. There is a smaller of sir Dudley Carleton, and one still less of Antonio di Dominis, archbishop of Spalatro. This artist was William Delfs, who worked chiefly after Mirevelt.

George Gifford did a head of John Bate, poor enough; and another of Hugh Latimer, bishop of Worcester, Edmund Marmion, and a head of George Tooke of Popes, oval.

### THOMAS CROSS

1646 } . Occurs oftener: by him I find plates of

Jeremiah Burrows, 1646.

Jonas More, mathem. with a scroll of paper in his hand, 1649. H. Stone pinx.

Thomas Doolittle, minister of the gospel.

Robert Dingley, master of arts.

John Gadbury.

Christopher Love.

Edward Leigh.

John Richardson, bishop of Ardagh, 1654.

Philip Maffinger.

Francis Roberts.

Thomas Wilson.

Thomas Fidell, of Furnival's-inn.

Richard Brome, six English verses.

Samuel Clarke, pastor of St. Benet Finck.

Vincent Wing.

Frontispiece to White's Rich Cabinet, 1684.

S. SAVERY.

## S. SAVERY

was probably in England, though of three prints with this signature there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair. It is dedicated by George Humble. The other two are,

Charles I. with a high-crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Vandyck, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print, by Savery, is a view of Westminster, in the manner of Hollar, J. V. Dyck pinx. S. Savery fecit. Joost Hartgers excud. The inscription in Dutch. There is another of these without the name of Savery.

Thomas lord Fairfax, profile; hat on. A strong dark print, something like the manner of Rembrandt. Dutch verses.

## J. GODDARD,

1651 } Known by only one print, of Martin Billingsley, ætat. sue 27, 1651, oval frame, motto, four English verses. This Billingsley appears to have been a writing-master, a profession who have been very apt to think their portraits of consequence enough to be preserved.

## J. DICKSON

1660 } Did a head of Edward Parry, episcopi Laonensis, anno 1660, Oxon.

## A. HERTOCKS

1661 } Engraved A. Brome, 1661, oval frame.

Sir Edward Nicholas, secretary of state; oval frame laurelled.

Lord chief justice Rolle, a celebrated writer on the law.

Edward Waterhouse, arm. and a few other heads.

W. Chamberlayne's head, prefixed to his Pharonnida, 1659.

\* The picture from whence this was taken of Sir Edward from a better picture, by Sir Peter was done abroad in 1654. Vertue did a print of Lely, in 1665.

## CATALOGUE OF ENGRAVERS. 41

A frontispiece to the Icon Basilike, in folio. Vide Ames, p. 34. Another to the complete collection of that king's works; that to Mr. Evelyn's Sculptura \*, and several others.

### J. CHANTRY,

1662 } Another obscure artist, engraved the heads of Edward Leigh, esq.  
M. A. of Magdalen-hall, Oxford, 1660; of Thomas Whitaker, physician to Charles II; of Selden, and Gething a writing-master.

### F. H. VAN HOVE,

another Dutch engraver, and more † prolific, seems to have worked here from the end of Charles I. to near the conclusion of the reign of king William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c. ‡ but I have seen nothing of his hand that makes a particular enumeration of his works necessary.

### ROTERMANS,

did a print of sir William Waller, dated 1643; but I do not know that he was in England, having found nothing more of his hand, unless a print of Nathaniel Richards, gent. mentioned by Ames, p. 141, with the initial letters T. R. be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

### FRANCIS BARLOW,

who has || already appeared in this work, is peculiarly entitled to a place here; though, having given what particulars Vertue could discover relative to his life, I shall here only specify his etchings.

\* Vide Sculptura, p. 46.

† Ames mentions two dozen of his prints.

‡ There is a small print of king William on horseback, by Van Hove, prefixed to the Epitome of the Art of War, 1692. He did a consider-

able number of prints for John Dunton, the bookseller, in that king's reign. See Dunton's Life and Errors, p. 346.

§ He spelled his name Rødtermond.†

|| Anecdotes of Painting, p. 248.



For Edward Barlow's divine poems, called Theophila, fol. 1652, he drew and etched several designs, as he did for Ogleby's Virgil and Æsop.

His share in Monke's Funeral, and in the book of birds \* I have mentioned.

A print of an eagle soaring in the air with a cat in its talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

### R. GAYWOOD †,

who is mentioned both by Mr. Evelyn and Sanderfon, was scholar and close imitator of Hollar, and, though I do not know that he attempted views, may in his heads be mistaken for that master. Indted that is not saying that he arrived at great excellence; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king Charles's collection and since of lord Cholmondeley's. The other works of Gaywood are portraits: of Mary queen of Scots with a cross in her hand; W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms; Edward Cocker, who seems to have been an engraver too ‡ (there are two different prints of this man, one of them very neat); sir Bulstrode Whitelocke; sir George Cook; William Fairfax, with six English verses; Hofbein; James Hodder, writing-master; William Leybourn; Marguerite Lemon, Vandyck's mistress, with French verses; countess of Portland; John Playford (there are three different prints of this man, by Gaywood, Loggan, and Van Hove); Matthew Stephenfon, an humble author; (to this print are these jingling rhymes,

The printer's profit, not my pride,  
Hath this idea signify'd;  
For he push'd out the merry play,  
And Mr. Gaywood made it gay §.)

\* Griffiere etched some plates of birds and beasts after Barlow. Sailmaker, Boon, Danckers and Sreater, the painters, etched some things.

† Gaywood has not set his christian name at length to one of his prints. Vertue says that to some of them he put quondam discipulus Wen. Hollar.

‡ Cocker published 14 or 15 copy-books, and engraved his own writing, some of it on silver-plates. See Biogr. Brit. artic. Bales.

§ A better pun on this word was made on the Beggar's Opera, which, it was said, made Gay rich, and Rich gay.

Cuthbert Sidenham, 1654; lady Eleanor Temple, with four quibbling verses, 1658; Vandyck; Charles (II.) king of Scots; Lippius; Mahomet; monsieur de Balzac; doctor Faustus; a head of Christina (probably imaginary) for Fowler's Troubles of Sweden and Poland; and a few more.

### DUDLEY AND CARTER

were disciples of Hollar; the former, like Gaywood, wrote himself quondam discipulus. His most considerable work was the set of etchings for The life of Æsop, prefixed to the latter editions of Barlow's Æsop. Robert Pricke was another of his scholars, and published Pierre le Muet's Architecture in 1675.

### MR. FRANCIS PLACE,

a gentleman of Yorkshire, had a turn to most of the beautiful arts. He painted\*, designed and etched. Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his enquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place of Dinsdale in the county of Durham, and was placed as clerk to an attorney in London, where he continued till 1665; in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his leaving London; and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents†. Ralph Thoresby, in his Ducatus Leodiensis‡, often mentions

\* Mr. Scott, of Crown-court Westminster, had a picture of gooseberries painted in oil on a black ground (a common method with him, as Mr. Scott was told by Mrs. Wyndham, Place's daughter, who was living in 1764), and a jug of his earthen-ware.

† The additions to this article were communicated by a near relation of Mr. Place.

‡ Pp. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own museum, now dispersed, in which were some valuable and many foolish curiosities. Of the latter sort was a knife taken from one of the Mohawks 1710, so seriously was

that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas: that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired trilliers, thought the world interested in knowing whatever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

Mr. Place, with great encomiums, and specifies various presents that he made to his museum. He tells us too that Mr. Place discovered an earth for, and a method of, making porcelaine \*, which he put in practice at the manor-house of York, of which manufacture he gave Thoresby a fine mug †. From the same account we learn that Mr. Place discovered porphyry at Mount Sorvil in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and light-house; the cathedral of York, churches and prospects of Leeds, drawn and etched; and a mezzotinto of Henry Gyles the glass-painter, executed by Mr. Place. He also scraped three plates of John Moyser, esq. of Beverley, his particular friend; of Thomas Comber dean of Durham, and of bishop Crew: the last is finely executed. Many sketches of castles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year 1715. His prints are very scarce. He seldom resided in London, and drew only for his amusement, seldom completing what he undertook, and in his rambles painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of 500*l.* a year to draw the royal navy; but declined accepting it, as he could not endure confinement or dependences. In Thoresby's Topography of Leeds are some churches drawn by Place. Ames mentions a print by him, which I have, of Richard Thompson, from a painting of Zouft: it is boldly done. Another is of Sterne, archbishop of York. He also did some plates of birds (see Anecdotes of Painting, article Griffiere); and the figures for Godartius's book of insects. Mr. Place died in 1728; and his widow, by whom he had a daughter married to Wadham Wyndham, esq. quitting the manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray.

\* His pottery cost him much money: he attempted it solely from a turn to experiment; but one Clifton of Pontefract took the hint from him, and made a fortune by it.

† I have a coffee-cup of his ware; it is of grey earth with streaks of black, and not superior to common earthen-ware.

## J. SAVAGE

May be styled engraver to a set of heroes, whom Prior calls *the unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; bishop Latimer, Algernon Sidney, alderman Cornish, the earl of Argyle, sir Edmondbury Godfrey\*, sir Thomas Armstrong, and the duke of Monmouth. He has also done heads of John Gadbury, sir Henry Chauncy, sir Henry Pollexfen, John a Lasco†, Arthur earl of Torrington, Ch. Leigh, M. D. ‡ some coins in Evelyn's Numismata, and two plates for Guidotti's *Thermæ Britannicæ*.

## MR. WILLIAM LODGE

was son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldest son of Richard Sykes, esq. one of the first aldermen of that town [then § newly made a corporation by Charles I.], where our artist was born July 4, 1649, and inherited an estate of 300 £ a year. From school he was sent to Jesus-college, Cambridge, and thence to Lincoln's-inn; but more pleasurable studies suiting his genius, he attended Thomas lord Bellasis, afterwards viscount Falconberg, in his embassy to Venice; where meeting with Giacomo Barri's *Viaggio Pittoreesco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own gravity heads of

\* In Thoresby's museum, mentioned above, was a blood-coloured ribbon with Death's head, swords, &c. inscribed, "In memory of sir Edmondbury Godfrey, murdered the 12th of October 1678." A strong picture of the height to which the rage of party was carried!

† For this plate Savage received three pounds, and the same for Latimer.

‡ This doctor ought not to be forgotten for his translation of a Latin epitaph, which he has given in his *History of Lopculture*: the latter part of the inscription runs thus:

"L. Julius Maximus  
— Alæ Sar. Conjug  
Conjugi incomparabili  
Et Filæ Parris pientis  
simo et Soceræ tena  
cissime Memorix, p."

Thus Englished by Dr. Leigh, book iii. p. 5.

"Julius Maximus & Alæ a Sarmatian, wife to her incomparable husband, erects this to perpetuate the memory of Simo, the son of a pious father and his father-in-law."

§ Anno 1626.

the most eminent painters, and a map of Italy, printed in octavo 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their Transactions, particularly the Table of Snails, No. 85; the Trochita and Entrochi, No. 100; the Astroides, No. 112; the drawings of which were in Thoresby's museum; from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, esq. Thomas Kirke, esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits [it was at the time of the Popish plot], seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank near Harwood, dreamed [it seems he had never dreamed before, and Thoresby quotes Mr. Locke\* for another mononeirist] that he should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gifburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the horse passed by Harwood the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "*Parisiis, Burdegala, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis litteris et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienſis admiſſo socio.*"

Mr. Lodge's works, besides those I have mentioned, are,

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baia, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the fish, &c.

\* Essay, vol. i. p. 74.

Lambeth-house from the Thames.

Westminster-hall and the Abbey.

Sheriff-hutton castle.

Clifford's tower.

View of York from the water-house to the ruins of the manor-house.

Besides these, which were small, he did some large plates of

The Pont du Gard in Languedoc. To this he signs **W.**

The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstall and Fountain abbeys, with a map of the wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle-upon-Tyne, with lesser views of Tinmouth-castle, Alnwick, Holy-island, Berwick-upon-Tweed, Carlisle and Barnard-castle; all which were finished, and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at bottom a prospect of Durham of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dyfart; different plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

## WILLIAM SHERWIN,

1670 } Son of a divine of the same name, is the only person whom I find to have been royal engraver by patent, which himself, on a print of his father, prefixed to the latter's *Clavis*, tells us \* he was. By what interest he obtained this distinction, does not appear; certainly by no great excellence in his profession. Nor are his works numerous, though he exercised his art for

\* Vide Ames, p. 157.

many years. Ames mentions about sixteen heads by him; and there is another, which he has omitted, of John Gadbury the almanack-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates besides portraits. He has done two of Charles II. one, whole length, prefixed to Ashmole's Order of the Garter. The first works I find by him are, William Bridge and William Salmon, both in 1670; the latest, judge Powel, in 1711. The regular architect of the general rule of the five orders, by Vignola, with additions by Michael Angelo, done into English by J. Leak, was printed for W. Sherwin, engraver, 1669.

### JOSEPH NUTTING

probably commenced engraver about the time of the Restoration, as not long after he did a plate of Mary duchess of Beaufort, from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead the physician, is the best thing I have seen of him. His works are few: as Sir John Cheke, from an old picture; James Bonnel, Mr. Locke, George Parker almanack-maker, and three of the family of Rawlinson; the last dated 1709. He also engraved a frontispiece to Greenhill's Art of embalming, and a head of the author from a picture by Murray.

We now come to one of the most capital engravers that has appeared in this country. The number of those whose works deserve intrinsic regard, abstracted from their scarcity or the curiosity of the persons and objects represented, is very small and soon enumerated. The family of Pasis were singularly neat; Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters with a tool worthy of Italian engravers. But yet there had been one Englishman, who without



WILLIAM FAITHORNE.

*Spae pinxit.*

*J. H. Pinx. del. 1666.*



the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible; and that the effect of *chiaro scuro* did not depend upon unblended masses of white and black: this was

## WILLIAM FAITHORNE.

He \* was born in London, in what year is uncertain †, and bred under Peake, painter ‡ and printseller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London, and confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Williers duke of Buckingham, in the manner of Mellan. After much sollicitation by his friends, he was permitted to retire § to France, where he found protection and encouragement from the abbé De Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts till he was admitted into the profession. His memoirs are their memoirs; and one reads them, though they inform one of little more than that he was a good man, and acquainted with several that were great ||. About the year ¶ 1655, Faithorne returned to England; and soon after married the sister of one whom my authors call the famous captain Croud. By her he had two sons and a daughter; Henry bred a bookseller, William to his father's profession. Faithorne now set up in a new shop, at the sign of the Ship next to the Drake, opposite to the Palsgrave's-head-tavern without Temple-bar; where he not only followed his art, but sold Italian, Dutch and English \*\* prints, and worked for booksellers, particularly Mr. Royston the king's bookseller, Mr. Martin his brother-in-law in St. Paul's church-yard, and Mr. William Peake a stationer and printseller on Snow-hill, the younger

\* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke.

† Vide *Anecdotes of Painting*, p. 154.

‡ Graham says he was about seventy-five when he died. *Eng. School*, p. 417.

§ Graham says he was banished for refusing to take the oath to Oliver: but by the account of his two friends whom I transcribe, he returned

to England before the protectorate; which agrees better with a head I shall mention presently, and with a shepherd's which he did at Paris in 1649. Graham adds, that he studied several years under Champagne; which is also doubtful.

|| He published a list of all that had made him presents of their works.

¶ Bayfield's head is dated 1654.

\*\* There are some to which is specified, *Sold by William Faithorne*.

brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his prints as have W. Faithorne prefixed; though he also drew in black\* and white, as John Aubrey in the Museum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Aiken, Mr. Smith, Mr. Sturt †, and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke his spirits ‡, though he was a robust and vigorous man: a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his Art of Graving § in 1662, dedicating it to his master sir Robert Peake. His friend Flatman || consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save  
From dull oblivion and a gaping grave.

I shall distinguish the works of Faithorne into five classes: first, his fine prints; second, his middling, of which several approach to the first sort; some to three, his bad; four, his historic; five, such as I have not seen, but many no doubt belong to the first list.

### CLASS I.

His own head, looking over his shoulder, long hair.

Sir William Paston, baronet, 1659. A plump gentleman, very long hair,

\* Graham says, also in miniature, of which there are many instances.

† Sturt's head was in lord Oxford's collection.

‡ He was once cured by Ashmole of an iliaca passio. See Diary of the latter, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

§ The whole title is, The Art of Graving and Etching, wherein is express't the true way of

graving in copper. Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

|| Flatman has two copies of commendatory verses prefixed to Sanderfon's Graphice. The first, on the fine head prefixed to the work, declares,

He outlays all, who lets you understand,  
The head is Sanderfon's, Faithorne's the hand.

# CATALOGUE OF ENGRAVERS. 51

silk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection.

Lady Paston, same year; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of sir Edward Herbert; from Vandyck. A whole length of her by the same master was in the Wharton collection, afterwards in my father's, and now mine.

Montagu Bertie second earl of Lindsey, from Vandyck.

William Sanderfon, ætat. suæ 68, 1658. Soult pinxit. This head is prefixed to his Graphice, and does honour both to painter and engraver. There are two of these heads somewhat different.

Carew Reynel, armiger. Young man; long hair, short band tied.

Samuel Collins, doctor of physic, æt. 67. W. Faithorne ad vivum delin. et sculp.

Anne Bridges countess of Exeter, from Vandyck.

John Kersey, born at Bodicot, &c. 1616: mathematical books. Soult pinx. 1672.

John La.Motte, esq. citizen of London, born 1577, deceased 1655.

John viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand.

Mary daughter of sir Edward Alston, wife of sir James Langham.

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx.

George Rodolphus Wecklerlin, æt. 50. Mytens pinx.

Thomas Stanley, octagon frame. P. Lilly pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.

Another of the same person without a hat, æt. 27.

Francis Rous, provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, in an oval, with six verses, inscribed J. S. Wright, which shew the person represented to have been an author.

Another small head of a man looking off, long hair curled, four English verses, inscribed G. W. It is the portrait of Noah Bridges, clerk of the parliament.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. *En quam modice habitat philosophia.*

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662\*.

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. *Incipe & perfice, Domine.*

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Fakhorne, but engraved by Vanderbank.

Thomas Mace, prefixed to his book of Music: Faithorne subscribed for three copies.

Henry More, sitting under a tree in a landscape, half-length.

Sir Orlando Bridgman, with the purse, half-length.

Sir John Fortescue †.

\* Ames, p. 62, mentions a fine head by Faithorne of Edward Ellis of Baliol-college, to which this print and arms answer.

† This and the preceding are in Dugdale's *Origines Juridicales*.

Robert Boyle, in an oval, with an air-pump.

Elias Ashmole, bust in a niche. He paid Faithorne seven pounds for the plate.

William Oughtred, æt. 83, in the manner of Hollar, and as good.

John Wallis, S. T. D. I referred to his *Mechanica*.

Head of a young man, in his own hair, cravat tied with a ribband before; mantle. Arms, a lion rampant crowned, within a bordure. Half sheet.

A large emblematic sheet print of Oliver Cromwell, whole length, in armour, with variety of devices and mottos. This very scarce print is in my possession: I never saw another proof of it.

Sir Francis Englefield, kpt. and bart. of Wotton Bassett, in the county of Wilts. Oval, armour, flowing hair; half sheet; exceedingly scarce.

## CLASS II.

Henry Somerset marquis of Worcester, in armour, with a truncheon\*. I have a proof of this, on which the titles are finely written by Faithorne himself, otherwise the plate had no inscription.

Queen Catherine in the remarkable habit in which she arrived, long dark hair curled in rows like a periwig, and spreading wider to her shoulders; strait point handkerchief, black gown laced, the sleeves slashed, and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Barbara countess of Castlemaine, half-length, leaning on her left hand, in an oval frame.

\* This print has the garter, though it was never given to the marquis. Probably it was promised; and the plate wanting the titles, looks as if Lord Somerset died before it was finished, and before the promise could be completed through the misfortunes of both the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but

it is evidently copied from an older print done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so small a bit, that it might not be intended for the garter, and Faithorne by mistake might supply the rest and the George as he has done.

Christopher,

Christopher Simpson (a master of music); J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, G. Debson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame, with cornucopiae and stone-work; seems a head-piece to some book.

John Bulwer, long Latin inscription.

Edward Boys, S. T. B. æt. 66.

Mrs. Sarah Gilly, small head in oval. This plate is sometimes inscribed Hannah Wooley, but the best impressions have the name of Gilly.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana, 1655.

Mrs. Katherine Philips, a bust; on the pedestal, Orinda.

Mr. Abraham Cowley. W. Faithorne sculp. 1687. Another smaller, en buste; a third to his Latin poems.

Richard Carpenter, in the same frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Glisson, doctor of physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker, stroking a boy's head. See an account of him in St. Evremont.

John Mayow, in the habit of a doctor of physic.

Sir Richard Fanshawe. Died at Madrid 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II. round the frame, *Honi soit qui mal y pense.*

Two others larger, one in armour, with six English verses; the other in robes of the garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan.

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant-at-law.

John Hacket, bishop of Litchfield and Coventry. Four English verses.

Cardinal Richelieu, prefixed to the English translation of his Life by John Doddington.

Monsieur de Thevenot, whole length, in an Asiatic habit.

Henry Terne, with an account of him in Latin. W. Sheppard pinx.

Lord chief justice Anderfon, æt 76.

Sir Henry Coker, æt. 48, 1669. Account of him in English.

Sir Bulstrode Whitelocke in armour\*.

Charles earl of Carlisle in armour, octagon frame.

John Ogilby. P. Lilly pinx.

Horace lord Vere, sir Francis Vere, and sir John Ogle, one eye.

Olivarius Britannicus heros, in armour on horseback.

Olivarius primus †.

Don John De Castro, the fourth viceroy of India.

Samuel Bolton, S. S. Theol. D. in oval, four Latin verses.

### C L A S S III.

These do not deserve to be particularized. I shall barely name them: •

\* The reason of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war.

† This and the preceding belong to a little book called *Parallelum Olivæ*; the frontispiece to which was also executed by Faithorne.

Richard Hooker; Edmund Castelli; Ricraft, a merchant; the emperor Marcus Aurelius; Henry Lawes; bishop Brownrig; Robert, second earl of Essex; Charles I. in armour; John Ray; Dominicus Contareno, dux Venetiarum.

#### CLASS IV. and V.

I join these, as I have seen very few of his historic prints or title-pages; but will separate them by placing the heads I have not, last.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the sides.

An emblematic print; a pilgrim,\* sitting and writing; a pyramid before him with figures and inscriptions; Venice† at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander, two prints, for David Whiteford's translation of Musæus.

Thomas Killigrew and the lord Coleraine, the princely shepherds. I suppose this was for a mask.

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the cross, and St. Benedict.

The assembly-man.

Lucaſta, for Lovelace's poems.

A plan of London and Westminster in six sheets and two half sheets. Published and surveyed by Newcourt, 1658 †.

Christ after Raphael. I believe this was finished by Fillian.

A Madonna, and Joseph, with a lamb, after La Hire: done while Faithorne was at Paris.

\* It is said to be lord Coleraine. Vide Granger's Supplement, p. 337.

† Vide Gough's Brit. Topogr. in London.



Title-plates: to Taylor's Life of Christ, extremely fine; to The Compleat Embassador; to Collins's Anatomy; to Jerye's Copy-book; to Hooke's Micrographia; and to The Philosophical Transactions. Some of these may be only heads already mentioned; the list I transcribe is imperfectly taken.

Heads of sir Francis Bacon, sir Philip Sidney, and two foreigners, a frontispiece\*.

Charles I. in an oval; above, the Church of England as a matron expiring, frontispiece to the History of Charles I. by Hamon L'Estrange †.

The story of Mr. Crofs and Wahorne. I do not know what this means; I suppose it is the dust of Mr. Crofts and Jeffery Hudson.

\* Charles II. on his throne; archbishop Sheldon, lord Clarendon, and Monke duke of Albemarle, standing; some birds in Barlow's book.

Frontispiece to the English translation of Mezerai's History of France; poorly executed.

In Taylor's Life of Christ, the four evangelists, and several historic prints in the book; some in the style of Goltzius, others of Hollar: the Annunciation, in his own manner, very good.

Frontispiece to Horneck's Crucified Jesus.

Ditto, to an old edition of Glanville on Witches.

Six cuts to Sleiden's History of the Reformation in Germany, the English edition.

Charles II. sitting between Sheldon and sir Orlando Bridgman; for The Present State of England.

Frontispiece to Legrand's Philosophia.

Some plates for The Philosophical Transactions.

Frontispiece to sir J. Birkenhead's Assembly-man ‡.

#### H E A D S.

Henry VIII; Richard Lovelace; Charles II. no name of engraver, one

\* Vide Granger's Supplement, in James I. p. 136.

† Granger's Supplement, p. 177.

‡ Ib. p. 290.

of his first works; Charles II. inscribed, This is Charles the first's heir\*; Endymion Porter; James earl of Perth, drawn by Faithorne, graved by Vanderbank; sir Bevil Granville; an octavo print, ex dono Rich. Hacket Litchf. et Cov. episc. † 1670: *Inservi Deo & latere*. Vertue mentions a head of the protector dedicated to him by Lud. Lambermontius a physician, wkh medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which, though without any name of engraver, he believed was Faithorne's work. Villiers duke of Buckingham, in the manner of Mellan; sir John Hoskins; archbishop Usher, and a smaller; Roger earl of Castlemain; Robert Henley, this is doubtful; a man's head, no name, Latin inscription beginning, *Quodcunque manus tua facere potest*; sir James Harrington; Katherine lady Harrington; Tobias Venner; James duke of York; John Prideaux bishop of Worcester; Mr. Richard Zebelina, teacher of short-hand; Thomas Osborne earl of Danby; William Bates; Edward Stillingfleet bishop of Worcester; Quarles; Tafiletta; count Serena; a bishop of Durham; general Monk; sir William Davenant; Dr. Charles Leigh ‡; Penelope Herbert, doubtful; Dr. Colet, Glanvill, and J. Murcott. These three last are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives some other heads with the name of Faithorne; but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son.

### WILLIAM FAITHORNE JUNIOR,

who worked only in that kind, and arrived to a good degree of excellence. He was negligent; and I believe fell into distresses, which my authors say afflicted his father, and obliged himself to work for booksellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his first work.

Mary princess of Orange.

Sir William Reade §, oculist to queen Mary.

\* This is not authentic, but the head of the earl of Essex, inscribed with Porter's name, and done in the manner of Mellan. † This I am informed was engraved by Savage after Faithorne.

§ He was a mountebank, knighted by queen Anne, and appointed her oculist. See The Life of Mr. Nash.

‡ It is the bishop's own head.

# CATALOGUE OF ENGRAVERS. 59

Mr. Dryden, in a long wig.

Queen Anne, with loose hair, garter-robos.

Prince George of Denmark.

Mr. Jeremiah Collier.

John More bishop of Ely.

Frederick count of Schomberg.

Another, when duke.

John Cooper, a boy with a dog.

Lady Katherine Hyde.

Mrs. Mariamne Herbert.

The princess of Hanover.

Charles XII. king of Sweden.

A lady, half-length, with a basket of flowers; no name.

Lord Henry Scott.

Mr. James Thynne, a boy.

Mr. Richard Gomeldon.

Queen, Mary.

Shadwell, the poet.

Sir Richard Haddock, fine.

Mrs. Plowden, with a garland, gown lined with striped silk; no name.

Another; but instead of the garland she has a necklace in her hand.

Santa Maria Magdalena.

A Cupid; after Parmentier.

A death's head between a watch and a rose in a glass bottle.

A black giving fruit to a girl, inscribed, Beauty's Tribute.

Others mentioned by Ames are,

The princefs Sophia

W. Bagwell.

W. Boys.

J. Seddon.

Mrs. Smith.

Madam Nichols. This I believe is the fame with Mrs. Plowden.

Benedict Ithell; oval: arms beneath. G. Faithorne *ad vivum delin. &c*  
fec.

### JOHN FILLIAN

was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Essex, and of Paracelsus. Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

### PETER LOMBART.

1660 } Vertue had been able to trace no circumstances of his life, but that  
he came from Paris, and returned thither, the first certainly before the Revolution, as he graved a plate of the protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo in 1658; and sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine Grammont \* being dated at Paris in 1663. In 1660 he made a large title-plate with many figures for Field's Bible, printed at Cambridge. His best works are the twelve half-lengths from Vandyck, too well known to be particularised. His other plates I will repeat briefly, as I shall those of subsequent engravers. As

\* So Vertue. I suppose this was Antony first \* surprising the French have never engraved, as it  
duke of Grammont. Of his brother Philibert, contains so many of their great men. Every new  
the famous count Grammont, I have given a knight sends his portrait to that repository. It  
print to his Memoires from his portrait among is pity the same practice is not observed by our  
the knights of the St. Esprit in the Sale des knights of the garter.  
grands Augustins at Paris—a collection it is

# CATALOGUE OF ENGRAVERS. 61

they grow nearer to our own times and are common, to describe them is unnecessary.

Head of Walker, the painter ; something different from that at Oxford.

Charles I. on horseback, from Vandyck. Lombart afterwards erased the face, and inserted that of Cromwell, and then with the vicar of Bray's graver restored the king's.

Cromwell, half-length in armour, page tying his scarf.

Sir Samuel Moreland.

John Ogi'by.

Charles V. emperor.

Dr. Charlton.

William Davison, physician.

Anne Hyde duchess of York.

Dr. Donne\*.

Dr. Christopher Terne.

Samuel Malines.

Sir Henry Wootton.

Father Paul.

John Dethick.

Dr. Taylor.

Cartwright, author.

Alexander Ross.

Thomas Taylor.

\* There is a frontispiece to his eighty sermons, with his head and emblematic figures, engraved by M. Merian junior, but I suppose not done in England. To Howel's Dodona's Grove the plates were executed by C. Merian junior.

## 62 CATALOGUE OF ENGRAVERS.

Brian Walton.

De la Fond, Gazetteer of Amsterdam, 1667.

Johannes Dallæus.

Charles Emanuel prince of Savoy, 1671. This seems the latest of his works.

In Overton's catalogue of prints dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.

Vertue also names an emblematic print which he calls Theophila, or Love-sacrifice, with the device of the Trinity. It is the title to Bendlowe's Divine Poems, folio 1652.

### JAMES GAMMON

"can hardly," says Vertue, "be called an engraver," so poor were his performances; yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by Cooper. Gammon's few other heads are, fir Toby Mathews; Catherine of Braganza, and Mafcall the painter, from a picture done by himself.

### ROBERT THACKER,

calling himself designer to the king, engraved a large print on a plate of four sheets of the Cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

### WILLIAM SKILLMAN,

living between 1660 and 1670, engraved the façade of Albemarle-house, and a view of the Banqueting-house.

### JOHN DUNSTALL

1662 } Lived in the Strand, and taught to draw. In 1662 he designed and  
 } etched a book of flowers. His portraits are, William Gouge;  
 Samuel Clarke, martyrologist; and king William and queen Mary.



PRINCE RUPERT.

## J. BROWN.

1676 } A name that might well escape Vertue, since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol, the plate done at Tedbury. Vide p. 48.

## PRINCE RUPERT.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotint. Few royal names appear at the head of discoveries; nor is it surprising. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peaceful, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior, who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of prince Rupert, drawn by a \* man who was far from having the least portion of wit in that age, who was superior to its indelicacy, and who yet was so overborne by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.—But prince Rupert, alas! was an awkward lover!

\* Count Hamilton.



"Il étoit brave & vaillant jusqu'à la temerité. Son esprit étoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le génie fécond en expériences de mathématiques, & quelques talens pour la chimie. Poli jusqu'à l'excès, quand l'occasion ne le demandoit pas, fier, & même brutal, quand il étoit question de s'humaniser. Il étoit grand, & n'avoit que trop mauvais air. Son visage étoit sec & dur, lors même qu'il vouloit le radoucir; mais dans ses mauvaises humeurs, c'étoit une vraie physionomie de reproche."

What pity, that we who wish to transmit this prince's resemblance to posterity on a fairer canvas, have none of these inimitable colours to efface the harsher likeness! We can but oppose facts to wit, truth to satire. How unequal the pencils! Yet what these lines cannot do, they may suggest: they may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty shirt: on the day I am going to mention he certainly had not shaved and powdered to charm Miss Hughes; for it happened in his retirement at Brussels, after the catastrophe of his uncle. \* Going out early one morning, he observed the sentinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a mere good officer would have said on such an accident: if a fashionable officer, he might have damned the poor fellow, and given him

\* This account Vertue received from Mr. Killigrew of Somerset-house, who had it from Evelyn. In the General Dictionary a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery he expressly calls it, Invented by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea. In the Parentalia the invention is ascribed to sir Christopher Wren, who is there said to have communicated the discovery to the prince, p. 214.

a shilling; but the *genie second en experiences* from so wishing an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds; those being scraped away and diminished at pleasure, left the gradations of light.

The surprise occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince, of being one of the first to whom this secret or mystery, as they held it, was imparted, and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that, after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here \* is his oracular description:


“It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis; and yet this is performed without the assistance of either; that what gives our most perite and dextrous artists the greatest trouble, and is longest finishing (for such are the hatches and deepest shadows in plates) should be here the least considerable, and the most expeditious; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility: that what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest; viz. that a print should emulate even the best of drawings, *chiaro e scuro*, or (as the Italians term it) pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempts, and whose works we have already celebrated, have exceeded, or indeed approached; especially for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”

\* Sculpture, p. 146.

Thus, as he owns, he leaves it enigmatical; yet thinks he has said enough to give a hint to ingenious persons how it is performed.—In truth, they must have been more ingenious even than the inventor himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public\*.

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to its greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceding mezzotintos he observed had never been sufficiently distinct.

Some have thought that the prince only improved on Rembrandt's manner in his prints; but there is no account of the latter making use of a method at all like that practised for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus, . There is another of the same

R p f.

in large; a man with a spear; and a woman's head looking down, in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen some etched by him; and in Jervas's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Destinati per il principe Roberto a Londra 23 Settembre*. The earliest date of a

\* See Mr. Evelyn's own excuse for not telling his secret of mezzotinto, in his *Sculptura*, p. 148.

Warner Valtland



Vandenberg



FRANCIS PLACE. — WILLIAM LUDGATE.



*Chambers's Copy*

*John Evelyn, Esq. —*

mezzotinto that Vertue had seen was an oval head of Leopold William arch-duke of Austria, with this inscription, Theodorus Casparus a Furstenburgh, canonicus, ad vivum pinxit et fecit 1656. This person had undoubtedly received the secret before his highness returned to England.

## WALLERANT VAILLANT, . .

though a painter of some reputation, belongs to this work in the light only of engraver. He was born at Lille in 1623, but studied under Erasmus Quellin at Antwerp; on leaving whose school he applied himself to portrait-painting; and being advised to go to Franckfort against the coronation of the emperor Leopold, drew his picture with such success, that Vaillant soon found himself overwhelmed with business, till the Marechal de Grammont carried him to Paris, where in four years he found business enough to enrich him. He returned to Amsterdam, and died there in 1677. At what period of his life he came to England does not appear; yet here he certainly was, and came with prince Rupert, who taught him the secret of mezzotinto. Descamps says that this mystery, as it was then held, was stolen from Vaillant by the son of an old man who scraped the grounds of his plates for him. This might be one of the means of divulging the new art; yet, as I shew in the Life of Becket, he and Lutterel both learned the secret by other means. Vaillant also drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of queen Henrietta Maria sitting in a fringed chair, with a little girl resting against her knees, and a young man leaning on the back of the chair; he has a ribbon cross his shoulder, the edges of which are a little fringed: the lady is at work. I have never seen this print; but it corresponds so much with part of the picture of sir Balthazar Gerbier's family by Vandyck, mentioned in The Anecdotes of Painting, art. Gerbier, that I suspect the lady is not the queen, but Gerbier's wife.

## MR. JOHN EVELYN.

If Mr. Evelyn had not been an artist himself, as I think I can prove; I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him: but they are trifling blemishes compared

pared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must observe that his life, which was extended to 86 years, was a course of enquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world; for, besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society: nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's *Essay on Solitude* \*. He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Virtue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries:

A patent for making salt-petre granted to George Evelyn and others 1587.

Powder-makers; George Evelyn, esq. of Wooton in Surrey 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637.

\* This was the more remarkable, as Evelyn was continually engaged in the bustle of business lived in the shade of philosophy; Mackenzie and fiercest violence of party.

The

The lady of our Mr. Evelyn had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius \*.

But to come to the point which peculiarly entitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally † supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive gentleman ‡ has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“Copy of the title to Mr. John Evelyn's five prints for his Journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings, standing about the middle of the plate: on each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus:

Locorum aliquot insignium & celeberrimorum inter Romam et Neapolim jacentium *introductiones* et exemplaria Domino Dom<sup>o</sup>. Thomæ Henshaw Anglo omnium eximiarum & præclarissimarum artium cultori & propugnatori maximo et *avvatore* autw (non propter operis pretium, sed ut singulare amoris sui testimonium exhibeat) primas has *comparatas* aquâ forti excusas & insculptas

R. Hoare excu.

Jo. Evelynus delineator  
D. D. C. Q.

\* Hollar inscribed a head of Vandyck to Mr. Evelyn.

† So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary in-

deed calls them Mr. Evelyn's own engravings, which the following account will make clear.

‡ Mr. Nathaniel Hillier.



The above is an exact copy of the titular dedication to Mr. Evelyn's five prints of his Journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver, as well as the dedicator of the prints; notwithstanding the author of his *Life*, prefixed to the new edition of his *Sculptura*, says that they were engraved from his sketches by Hoare, an artist of character at that time: for, when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *J E f.* at the right hand corner, and no other notation at all concerning any designer, engraver, or publisher whatever (except the little '*R. Hoare excu.*' at the bottom of the title just as above described); one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory and the prints themselves. Besides, I should be glad to be informed how the author of Mr. Evelyn's *Life* came to know that Hoare was an artist, or engraver at all, and more especially one of character at that time, since Mr. Evelyn himself has not inserted him among the eighteen English engravers whose praise he has celebrated, and whose names he has given us p. 91 of his *Sculptura*: and though he tells us in p. 92, that there were some other English artists, who had merited with their graver, but were unknown to him by name; yet surely, of all others, the artist who had engraved his own designs could not have been among that number, more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *My journey from Rome to Naples*, and with a black lead pencil, *Sculpsit Johannes Evelynus Parisiis 1649*. However, it ought to be mentioned that the pen and ink and the black lead do not appear to be of the same hand-writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney; and Thoresby in his *Museum* says expressly, p. 496, that the prints of the Journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

# CATALOGUE OF ENGRAVERS.

71

## DAVID LOGGAN

was born at Dantzick, and is said to have received some \* instructions from Simon Pafs in Denmark. Passing through Holland he studied under Hondiys, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-souls-college, he was taken notice of and desired to undertake plates of the public buildings in that university, which he executed, and by which he first distinguished himself. He afterwards performed the same for Cambridge, but is said to have hurt his eye-sight in delineating the chapel of King's-college. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ a Doctore ad Servientem*. In the Registry of Matriculation there is this entry, David Loggan Gedanensis, Universitatis Oxon. Chalcographus, July 9, 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads in black lead, as Mr. Ashmole's † in 1677, and the lord-keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satirizing vain bards, says,

And in the front of all his senseless plays  
Makes David Loggan crown his head with bays ‡.

He married Mrs. Jordan, of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-college Oxford. David lived latterly in Leicester-fields, where he died 1693 §. His portraits, as enumerated by Vertue, are:

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with *Fidei Defensor*; therefore probably done before the Restoration.

Another in armour.

\* Mich. Buryghers told Vertue that he had Loggan's own head done by himself in black lead, æt. 20. 1655 (if so, he was born in 1635); and knew of no other portrait of him; but he certainly sat to Soest.

† Vid. Ashmole's Diary, p. 58.

‡ Art of Poetry, canto 2d.

§ In another place Vertue says, in 1700.

Another,

Another\*, leaning his hand on archbishop Sheldon; at bottom, a small head of Moncke.

Another of the King.

Queen Catherine.

James duke of York, at length, garter robes.

George duke of Albemarle, half length in armour, done from the life by Loggan, and is one of his best works.

Sir Edward Coke, in Dugdale's Origines Juridicales.

Edward earl of Clarendon, from the life, a fine head in the same book.

Head of a divine; no name. English verses.

Bishop Mew, from the life.

Thomas Isham, from the life, but, as Vertue thought, engraved by Valck\*.

Robert Stafford, with the same circumstances.

Archibald earl of Argyle, ditto.

Isaac Barrow, ditto.

Mother Louse of Louse-hall. This partly gained him his reputation at Oxford.

Sprat bishop of Rochester.

Reynolds bishop of Norwich. Qu. if not by T. Cecil?

Archbishop Usher.

Edward Reynolds.

A man's head, no name, 1660.

A physician, do. ætat. 45. Supposed to be Dr. Willis.

\* This is the frontispiece to Richard Atkins's Growth of Printing.

disciple, told him that Loggan used long strokes in expressing flesh; and that where faces appear dotted in his prints, they were executed by the persons he employed.

† Vertue says that Vandergutch, Loggan's

Sir Henry Pope Blount, with only his initials and arms.

Dr. Charleton, from the life.

Ralph Bathurst, do.

William Holder, do. Vertue thought the face by Vanderbank.

Boyle archbishop of Armagh.

Sir John Chardin, from the life.

John Mayow.

A youth, in an oval, no name, but supposed an ancestor of judge Holt.

Arthur Jackson.

James duke of Ormond, from the life.

Sir Grevil Verney.

Sir Edward Coke.

John Bulfinch, printseller, from the life.

Bishop Seth Ward, do.

Lake bishop of Chichester.

Crew bishop of Durham.

Compton bishop of London.

Meggot dean of Winchester. There is another of him by White.

Lord-keeper Guilford, from the life; one of his best prints.

Thomas Barlow, from the life.

Thomas Fuller, 1661.

A. Brome, 1664.

John Wallis.

Pearson bishop of Chester, from the life.

VOL. IV.

L

John

John Cockshut.

The seven bishops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handsomest print of him.

James earl of Derby.

Thomas Sanders. Fleshiere pinx.

Richard Allestry, from the life.

Gunning bishop of Ely.

Mr. Waterhouse.

Mr. Joshua Moonic.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

Lloyd bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio, 1687, designed by John Bapt. Gaspars.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour. A. M. esq. fe.

The

The Academy of Pleasure, 1665. Head of a man with a high-crowned hat.

Frontispiece to Rea's Florist, something in the manner of Cornel. Galle.

Frontispiece to Guidott's *Thermæ Britannicæ*.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, of whom I find no account but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

### ABRAHAM BLOOTELING

came from Holland in 1672 or 73, when the French invaded it, but staid not long, nor graved much here, but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Augustino's *Gems* in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.

Edward earl of Sandwich, ditto, a head.

Another, half length.

Edward Stillingfleet, canon of St. Paul's.

The same, with the inscription altered after he was bishop of Worcester.

Anthony earl of Shaftsbury, sitting; one of his most scarce works.

Thomas earl of Danby, after Lely.

James duke of Monmouth.

Thomas Sydenham, after Mrs. Beale.

Henry duke of Norfolk, 1678, large.

Jane duchess of Norfolk, ditto, Bruxelles, 1681.

J. Wilkins, bishop of Chester, after Mrs. Beale.

Henry marquis of Worcester.

An old man's head, profile; etched.

A boy's head with feathers in his cap, ditto.

John Tillotson dean of Canterbury, fine.

Cecil Calvert, lord Baltimore.

Charles Howard earl of Carlisle.

Admiral Tromp, 1676.

Van Haren, done in Holland, 1680.

### GERARD VALCK

was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have: it is the famous duchess of Mazarin, sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Alban's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Broke, done in 1678; John duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. Davis \* after Lely.

### EDWARD LE DAVIS,

of weim extraction, was apprentice to Loggan; whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved

James duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry.

Duchess of Portsmouth, sitting.

\* There is another of her in small quarto after Cooper. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

## CATALOGUE OF ENGRAVERS. 77

St. Cecilia playing on a base-viol, with boy-angels flying; probably done at Paris, after Vandyck.

Mary princess of Orange, 1678.

William prince of Orange; both after Lely.

General Moncke.

Stephen Monteage, 1675.

Charles II. sitting; the face expunged afterwards, and replaced with king William's.

A merry Andrew, after Francis Hals, graved in an odd manner.

An Ecce Homo, after Caracci, scarce.

Charles duke of Richmond, a boy, after Wissing, 1672.

### — LIGHTFOOT,

says Mr. Evelyn\*, "hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierinx; and has published two or three Madonnas with much applause." I suppose he is the same person with William Lightfoot, a painter, mentioned in The Anecdotes of Painting, p. 290.

### MICHAEL BURGHERS

came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where, besides several other things, he engraved the almanacs: his first appeared in 1676, without his name. He made many small views of the new buildings at Queen's-college, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. earl of Pembroke, archbishop Laud, sir Kenelm Digby, and John Selden.

William Somner, the antiquary.

Franciscus Junius, from Vandyck.

A medal and reverse of William earl of Pembroke (who lived) in 1572.

\* Sculptura, p. 99.



## 78 CATALOGUE OF ENGRAVERS.

John Barefoot, letter-doctor to the University, 1681.

Head of James H. in an almanac, 1686.

Small head of T. V. for Thomas Wyat.

Antony Wood, in a niche.

King Alfred, from a MS. in the Bodleian-library.

Archbishop Chichele.

John Baliol.

Devorguilla, his wife.

William earl of Pembroke.

Timothy Halton, provost of Queen's-college, from the life.

Dr. Wallis, 1699.

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbishop Laud.

John Selden\*.

A large face of Christ, done with one stroke, in the manner of Mellan.

Many frontispieces for the Classics published at Oxford.

~~Several~~ views of houses for Dr. Plot's Works, and for other books.

Ditto for the English translation of Plutarch's Lives; and probably the vignettes to the Catalogus Libr. MSS. in Angliā.

### PETER VANDERBANK†

1674 } Was born at Paris, and came to England with Ga'car, the painter,  
about the year 1674. He married the sister of Mr. Forester, a gen-

\* The heads of Digby, Pembroke, Laud and Selden are the same I have mentioned at the corners of Sir T. Bodley's print.

† He sometimes wrote his name Vandrebanc.

man who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and, retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons. The eldest had some share in the theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kheller, and of the eldest son. Vanderbank's prints,

Charles II. in garter robes, Gasca pinx. 1675.

Ditto, 1677, 2 feet 4 inches high, by 2 feet wide.

James II. large sheet, Kneller p.

Mary his queen, ditto.

Another, after Wissing.

King William, after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark.

Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Royal Exchange.

Archbishop Tillotson, after Mrs. Beale; the face was rubbed out, and re-engraved by R. White.

Archbishop Tenison, after Mrs. Beale, 1695.

Prince George of Denmark, folio sheet.

Princess Anne, at length.

Princess

Princess Mary, at length.

Thomas earl of Ossory, large head.

Alexander earl of Moray, 1686.

George viscount Tarbatt, 1692.

Sir William Temple, after Lely, 1679.

John Smith, writing-master, Faithorne delin. Vertue says a great contest happened about the payment for this fine head.

James earl of Perth, 1683.

Thomas Lamplugh archbishop of York; one of the finest of his works.

George Walker, who defended Londonderry.

Thomas Dalziel, a Scotch general; scarce.

John Locke, in a periwig.

Sir Edmundbury Godfrey.

Another, smaller.

Edmund Waller, æt. 23.

Another, æt. 76.

Sir Thomas Allen, very large.

James duke of Monmouth, ditto.

Richard lord Maitland, 1683.

William lord Russel, after Kneller.

Lady Litchfield, Verelst pinx.

Sir George Mackenzie.

Henry More, Loggan delin. It has not Vanderbank's name.

Archibald earl of Argyle.

Frederick duke of Schomberg.

Young man's head, Fide et fiducia. Riley pinx.

John Cotton Bruce, very large.

Robert earl of Yarmouth, ditto.

Sir Thomas Brown, M. D.

Head of a Scotch gentleman, altered to the earl of Marr. Hassel pinx.

John earl of Strathnaver; i. e. J. earl of Sutherland, who died about 1734.

William duke of Queensberry.

William duke of Hamilton.

George lord Dartmouth.

His own head.

Samuel Wood\*.

Vanderbank engraved a set of heads for Kennet's History of England; they were designed by Lutterel. Vanderbank executed from the Conqueror to queen Elizabeth; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tijon's Book of Ironworks. He appears too to have had some concern in a manufacture of tapestry; in the duke of Ancafter's sale was a suite of tapestry with Vanderbank's name to it.

## NICHOLAS YEATES AND JOHN COLLINS,

1680 } Two obscure engravers, whom Vertue mentions together for these  
} plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam. H. Peart pictor. Printed 1682, large folio.

\* I am informed that this head of Wood could 1738. As I find no account of his second son, his not be done by P. Vanderbank the elder, whose name was probably Peter, and he might be an arm was torn off in 1737. See Phil. Trans. for engraver.

Leonard Plukenet, M. D. Collins sculp. 1681.

Oliver Plunket, archbishop, ob. 1681. Collins Bruxell. sculp.

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peck, the antiquary, born 1692. Vide Ames, p. 135.

### WILLIAM CLARKE

did a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotinto.

### JOHN CLARKE

1690 } Was an engraver at Edinburgh, where he did two profile heads in  
 } medal of William and Mary, prince and princess of Orange, yet  
 dated 1690; and prints of sir Matthew Hale, of George baron de Goertz  
 (this was in concert with Pine), of Dr. Humphrey Prideaux, and a plate  
 with seven little heads of Charles II. and his queen, prince Rupert, prince  
 of Orange, duke of York, duke of Monmouth, and general Moncke. There  
 was another John Clarke, who lived in Gray's Inn; he engraved a quarto  
 print of Rubens, and, probably, the plates for Bundy's translation of Catroux,  
 and Rouille's Roman History, and the vignettes for lord Lansdowne's works.  
 Gerard and Robert Vandergutch were also employed for the latter book.

### R. TOMPSON,


a name to a print of Nel Gwynn and her two sons, and to a few others. Though he only puts *excudit* on his plates, and on those sold by Alexander Brown, he probably scraped them. Brown, besides his mezzotintos, engraved the plates to his Art of Painting, 1669. See Payne Fisher's verses prefixed to that work. Brown's plates in that piece are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderson, but I know none of his works. To a print of bishop Russel is said, Thomas Dudley Anglus fecit 1679.

### PAUL VANSOMER,

1678 } Another artist of no great fame, whom I give to complete the list,  
 } and as I find them, not confining myself strictly to dates, which  
 would.



ROBERT WHITE.——

would be difficult to adjust when there were so many of the profession about the same period. Vansomer at first executed many plates both graved and in mezzotinto after the works of Lely; his drawings were commonly made in two \* colours by Gaspar Baptift, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived here, he had performed a print of Charles duke of Bavaria and his secretary in 1670. His mark was thus . \* Another print was of a countess of Meath after Mignard; and a third of the duke of Florence and his secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690 Verrio, Cooke and Laguerre could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might in justice have added that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute in mezzotinto the frontispiece to signor Nicolo Cosimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist:

## ROBERT WHITE

was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan, of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses; a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen: Vertue thought them superior to his prints. The heads of sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and antiquities of that university. He also engraved Moncke's funeral. For a plate of the king of

\* Mr. Scott, in Crown-court, Westminster, has a copy in two colours in oil by Vansomer himself, The last Supper, after Poussin; very freely done.

† As Vertue sometimes calls him Paul, and sometimes John Vansomer, I conclude they were different persons, and that this mark belonged to the latter.

Sweden he received 30*l*. from one Mr. Sowters of Exeter. Of his own works he made no regular collection; but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they lay in heaps. Thus employed for 40 years together, he had saved about four or five thousand pounds; and yet, by some misfortunes or waste at last, he died in indigent circumstances\*; and his plates being sold to a printseller in the Poultry, enriched the purchaser in a few years†. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a complete catalogue of them; yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it: one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.

Edward the Black Prince, in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the Federa, and placed at the reign of Henry V; but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared, by Vanderdort's catalogue, to be Edward IV. by Belcamp: there is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorst.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth sitting under a canopy.

\* He died suddenly at his house in Bloomsbury in 1704.

† Vertue says the same success attended Cooper and Bowles, printsellers: a profession which

Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.



## CATALOGUE OF ENGRAVERS. 85

The three first Edwards, and Richard II. for Brady's History of England.

James II. under a canopy, with Sancroft and Jeffries.

Another when duke of York, garter-robcs.

Another, large head, 1682.

The same, altered when king.

Mary of Este, duchess of York.

Another, whole length.

Henry duke of Gloucester, whole length.

King William and queen Mary, prefixed to Cox's History of Ireland.

Two dukes of Hamilton, in Burnet's Memoirs of that family.

George earl of Cumberland, dressed as for a tournament; a beautiful print.

Lady Mary Jolliffe.

Nine small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have eight of these cuts.

Robert Morison, M. D.

Richard Meggot, dean of Winchester.

Thomas duke of Leeds, ad vivum.

Heneage earl of Nottingham.

Seven lords justices in 1695. One plate.

Sir Edward Ward, chief baron, 1702.

Sir George Treby, ad vivum, 1694.

Patrick earl of Strathmore, 1686.

Sir John Somers lord-keeper, 1693.

William Salmon, M. D. 1700.

Five bishops martyrs. One plate.

Nathaniel.

Nathanicl Vincent, 1694.

Everard Maynwaringe, M. D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M. D.

Two of Samuel Pepys, of his best graving.

Two of sir William Temple.

Joseph Perkins, A. B.

Cole, a physician. His name is only mentioned in two Latin verses under the head.

Robert South, S. T. P.

Dr. Stillingfleet, bishop of Worcester.

John Bunyan.

Two of sir Roger Lestrangle.

Henry Purcel, after Closterman.

Count Konigsmark.

Simon Patrick, bishop of Ely.

Two of Antony earl of Shaftsbury.

George earl of Melvil. Sir John Medina p.

James earl of Perth, after Kneller.

Another after Riley, titles in French. This is reckoned one of White's best. Of this lord there are prints by Faithorne, Vanderbank and White.

The seven bishops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbishop Tenison, from the life.

William

\* William Camden, ætat. 58.

John Owen, D. D.

Mary countess dowager of Warwick.

Sir Alexander Temple }  
Sufanna lady Temple } In habits of the time of James I.

Lord chancellor Clarendon, after Lely.

John earl of Rochester.

John duke of Newcastle.

Robert Leighton, S. T. P. ætat. 46.

James Cooke, M. D.

George Hickes, S. T. P. from the life, 1703; one of his last works. There is another earlier.

Bishop Burnet, after Mrs. Beale.

Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchoy, S. T. P.

A clergyman, in his own dark hair.

A young gentleman, in full-bottomed wig, laced cravat; said to be Mr. Benj. Hewling.

\* For this plate he received four pounds; which seems to have been his most common price, as appeared by the receipt-book of Chiffell, bookseller in St. Paul's church-yard. For the print of queen Mary, done in 1694, White had four pounds ten shillings.

Sir

Sir Edward Lutwyche, serjeant at law.

Sir Thomas Pilkington, lord-mayor.

Sir Peyton Ventris, judge, 1691.

Sir Creswell Levinz, judge.

John Overall, bishop of Norwich.

Thomas Creech, M. Sunman pinx.

Thomas Gouge, after Riley.

James Bonnel, esq.

Robert earl of Ailesbury.

John How, V. D. M.

Dr. Antony Horneck, after Mrs. Beale.

Vera effigies Venturi Mandey, ætat. 37, 1682.

Thomas Flatman. Hayls pinx.

Sir John Cotton, 1699.

Mr. Parker of Lees, Hebrew motto and arms, but no name.

Mr. Joseph Moone.

Four different plates of archbishop Tillotson.

John Wilkins, bishop of Chester.

Three of William Bates, S. T. P.

William Walwyn, ætat. 80.

Archbishop Sancroft.

Dr. Busby, ob. 1695.

John Fryer, M. D. from the life.

Samuel Cradock, B. D.

William Bluck, esq.

George Buchanan.

The lady Anne Clifford, countess dowager of Dorset and Pembroke.

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Thomas Thynne, esq.

Henry Wharton, A. M. after Tilson.

Cardinal Pole.

Sir Thomas Wentworth earl of Strafford.

Sir George Jefferies, lord chief justice.

The same, altered all but the face.

Sir John Holt, lord chief justice.

Thomas Tryon, gent. 1703.

Effigies Authoris (Burnet of the Charter-house).

Edmund King, M. D. There is another print of him in mezzotinto by R. Williams; both are fine.

Sir Henry Spelman.

Sir George Mackenzie, well engraved.

Denzil lord Holles of Ifield.

The honourable Robert Boyle.

Sir John Hoskins, a bust on a pedestal, no name of engraver.

VOL. IV.

. . N.

Antony

Antony Tuckney, D.<sup>d</sup>.

John Scott, S. T. P.

• John Aylmer, bishop of London.

Edmund Ludlow, lieutenant-general.

John Flavel, 1680.

Samuel Haworth, M. D.

Philomusus, S. G. in cypher. It is Samuel Gilbert, author of 'The Florist's Vade Mecum.'

William Sherlock, dean of St. Paul's.

Catherine of Arragon, for Burnet's History of the Reformation.

• Robert Johnson, ætat. 44.

William Cockburn, M. D.

John Shower, 1700.

William Hunt, ætat. 28.

Mr. George Herbert, author of poems.

A writing-master looking over his right shoulder, in his hair, laced cravat,  
no name.

Mary queen of Scots.

Prince Lewis of Baden.

Neophytus archbishop of Philippopolis, 1702.

Baron de Ginckle, afterwards earl of Athlone.

Sir John Marsham, æt. 80.

Sir Richard Levett, lord mayor.

Archbishop Usher, White's name not to it, done by Tyrrel, 1685.

## CATALOGUE OF ENGRAVERS. 91

Sir James Dalrymple of Stair, president of the court of session, poorly done from a good drawing in Indian ink by David Paton, in the possession of Sir David Dalrymple.

Henry Coley, Philomath.

Joseph Caryl.

Thomas Creech. Sunman p.

Sir Philip Warwick, after Lely.

John Edwards, S. T. B. from the life.

Monsieur de St. Evremont.

Mordecai Abbot, esq. Richardson p.

Dr. John Owen; some impressions have not his name.

Daniel Colwall, 1681.

Samuel Slater, 1692.

Sir Thomas Brown, M. D.

Five Kentish gentlemen, petitioners, one plate.

Dr. Joseph Beaumont, master of Peter-house.

Lord chief justice Coke.

John Sharpe, archbishop of York.

Timothy Crufo, V. D. M.

John Sowter, merchant of Exeter; he had been in Sweden, and bespoke the plate of the king of Sweden mentioned above.

Sir John Nisbet of Dirleton, one of the senators of the college of justice in Scotland.

Archibald first duke of Argyle, titles in Latin.

Queen Mary II. done after her death.

John Selden.

Countess of Arundel, in mezzotinto, the only print he did in that way\*.

Sir Thomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd, esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father, and finished by the son.

\* So Vertue thought, but there is another of Dr. Briggs.



Thomas Weston, writing-master.

A man's head, 1677, with the signs of the zodiac round him.

Frederick Augustus king of Poland, 1696.

Charles XI. king of Sweden, 1683.

Alexander Carencrofs, bishop of Glasgow.

Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be sir Alexander Gibson of Durie, one of the senators of the college of justice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John Vaughan, chief justice of the common pleas.

John Brown, surgeon.

A bishop's head (doctor Taylor).

Joshua Barnes, Greek inscription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, stat. 55.

Sir Robert Cotton.

David Clarkson, minister, after Mfs. Beale.

Samuel Clarke, from the life.

John Cleveland, without White's name.

Stephen Charnock, B. D.

William Cookson.

John

John Collins, S. T. P.,

Prance and Dugdale, two plates.

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke duke of Albemarle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, esq.

George Stradling, S. T. P.

James II. with his dying expressions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashhurst, lord mayor.

Mr. Edmund Trench.

Sir Robert Wright, lord chief justice.

Sir Nathan Wright, lord-keeper.

Thomas Wadsworth, M. A.

Archbishop Whitgift.

James Janeway, without White's name.

Thomas Barlow, bishop of Lincoln.

The seven counsellors for the seven bishops.



*HAMLET WINSTANLEY.*—

## CATALOGUE OF ENGRAVERS. 95

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, half length, laced ruff, black habit, white gloves in his right hand, in his left, cloak and sword.

Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

Another in a long wig and laced cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

### GEORGE WHITE,

son of Robert, finished some of his father's plates, and engraved others himself, but chiefly practised in mezzotinto, in which he succeeded; and had sometimes 20 guineas for a plate. His best, I think, are of sir Richard Blackmore, and Sylvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner bishop of Lincoln. He was alive so late as the year 1731, when a print by him of bishop Weston is dated.

### ARTHUR SOLY

1683 } Was much employed by Robert White, who drew his head, in black  
 } lead, which was engraved in 1683. Himself did prints of Richard  
 Baxter and Tobias Crisp.

### HAMLET WINSTANLEY

learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection of pictures, as his father Henry had done several views of Audley-inn, which he dedicated

dedicated to James II. that building being then a royal palace\*: he added too an inscription in honour of sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendants of the earls of Suffolk. Henry was clerk of the works at Audley-inn in 1694, and in 1700 clerk of the works at Newmarket. It was this artist, I believe, who had a house† near Audley-inn at Littlebury, where were several mechanic tricks to surprise the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst emperors, heroes, and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case as you entered the chamber. There is a print of James earl of Derby from a painting by Hamlet Winstanley, another of Peploe bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley the father was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm. ‡ Hamlet Winstanley's collection of copper-plates and prints were sold by auction at Essex-house, March 18, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

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### BURNFORD

1681 } Is known only by a print of William Salmon, chymist, 1681.

### ISAAC OLIVER,

a name that can never be omitted when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter, whom I have mentioned

\* It had been purchased by the crown, but much of the money not being paid, king William returned it to the family; but bought as much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the achievement of the memorable Frances countess of Essex and Somerset.

† There is a large print of that house, as an advertisement for a subscription to a set of prints of houses and seats.

‡ This article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

in my *Anecdotes of Painting*, p. 157, and is found to two prints; the first, of James II. the other of lord chancellor Jefferies, who is there styled earl of Flint; a title which none of our historians mention to have been given to or designed for him.

## JOHN DRAPENTIERE

1691 } Etched prints of Benjamin Keach, Daniel Burgefs, 1691, fir James  
Dyer, and J. Todd.

## WILLIAM ELDER

was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur cap, and another in a wig. His best work was a plate of Ben Jonfon. His other things are heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; archbishop Sancroft; George Parker; Charles Snell writing-master; admiral Ruffel; and judge Pollexfen.

## JOHN STURT

was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did feveral prints, but of no great merit. However, he was exceedingly admired by Mr. Thoresby\*, who in his museum had the Lord's prayer engraved by Sturt in the compafs of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt's capital work was his *Common-prayer-book*, published by fubfcription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; final hiftories at top, and initial letters. It is a large octavo, and contains 166 plates, befides 22 in the beginning, which confift of the dedication, table, preface, calendar, names of fubfcribers, &c. Prefixed is a buft of George I. in a round, and, facing it, thofe of the prince and princefs of Wales. On the king's buft are engraven the Lord's prayer, creed, commandments, prayers for the royal family, and the 21ft pfalm, but fo fmall as not to be legible without a magnifying glafs. He

\* Ducat. Leod. 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

also engraved a Companion to the Altar on plates of the same size, and a set of 55 historic cuts for the Common-prayer-book in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's Perspective, published by James in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave plates for his fine book of Scottish Records, &c. but did not live to complete them.

### MR. LUTTEREL

was bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this he persuaded his friend Lloyd, who kept a print-shop in Salisbury-street in the Strand, to bribe one Blois, who used to lay grounds for Blooteling, and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping and Lloyd selling the prints. Forty shillings purchased the secret; but when purchased, Lloyd would not communicate it to Lutterel, on which they quarrelled. In the interim

### ISAAC BECKET\*

then apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Lloyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Lloyd, who, though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Lloyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did

\* Born in Kent, 1653.

many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper \* for crayons, a method afterwards practised by Faithorne. One of Becket's best is a print of a lady Williams, whole length. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac-Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claude Lorrain and Gaspar Poussin we owe to the late Mr. Pond. Nor is this wholly the fault of artists: if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours as their prices are more reasonable.

The end of king William's reign was illustrated by a genius of singular merit in his way,

### MR. JOHN SMITH,

1700 } The best mezzotinter that has appeared, who united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderful habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other when it was out of fashion. Smith excelled in exhibiting both as he

\* Some of Lutterel's works in this manner are in queen Caroline's closet at Kensington.



found them in the portraits of Kneller, who was less happy in what he substituted to armour. In the kit-cat-club, he has poured full-bottoms chiefly over night-gowns: if those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he served his time with one Tillet, a painter in Moorfields; and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto; and being farther instructed by Vander Vaart \*, was taken to work in sir Godfrey's house, and, as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he amply repaid. Vertue, who was less diligent in his enquiries after the works of mezzotinters, has left no regular catalogue of Smith's works; nor, as they are so common, shall I attempt one. This list is already swelled to too large a size; and I shall forbear particularizing the prints of those that are to follow, which, being of so fresh a date, cannot be scarce. Smith had composed two large volumes with proofs of his own plates, which I have seen in his hands; he asked 50*l.* for them: what became of them I know not †. His finest works are, duke Schomberg on horseback; that duke's son and successor, Maynard; the earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Anstruther; Thomas Gill; William Cowper; Gibbons and his wife; queen Anne; duke of Gloucester, whole length, with a flower-pot; duke of Ormond; a very curious one of queen Mary in a high head, fan and gloves; earl of Godolphin; the duchess of Ormond, whole length with a black; and sir George Roke. There is a print by him of James II. with an anchor, but no inscription, which not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as The loves of the gods from Titian at Blenheim in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a satyr and woman after Luca Jordano; and many more, of which perhaps the most delicate is a holy family with angels, after Carlo Maratti. There is a print of himself after sir Godfrey Kneller.

\* See an account of Vander Vaart in the Anecdotes of Painting, p. 389.

† I am told they were in the possession of

Mr. Spencer, miniature-painter, and are now in his widow's. They have since been sold separately.

## SIMON GRIBELIN

1707? } Was born at Blois in 1661, and came to England about 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the Cartoons: their success was very great, having never been completely engraved before, but they were in too small a volume, nor had Gribelin any thing of greatness in his manner or capacity: his works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces from pictures in the royal collection at Kensington, and the ceiling of the banqueting-house; but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver and copper; chiefly for books, but was fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease, which happened, without any previous sickness, in Long-acre. He caught cold by going to see the king in the house of lords; fell ill that night, continued so next day, and died the third, aged 72. He left a son and daughter: the son grav'd in his father's manner, and went to Turkey in the retinue of the earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as duke Schomberg, sir William Dawes, and a small whole length of the earl of Shaftsbury for the Characteristics.

## SIR NICHOLAS DORIGNY,

born in France, at Paris, in 1657, was son of Michael Dorigny by a daughter of Vouet the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about thirty years of age; when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession to which one of his senses was so ill adapted. He took the advice, and, having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practise drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the former in a twelvemonth. Repairing to Rome and receiving instructions from his brother, he followed painting for some years; when having acquired great

great freedom of hand, he was advised to try etching. Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years. We are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him; for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed—and at once abandoning engraving, he returned to his pencils—a word from a friend would have thrown him back to the laws. However, after two months, he was persuaded to apply to the graver; and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

1711 } At Rome he became known to several Englishmen of rank, who  
 } persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expence, and to be given as presents to the nobility, foreign princes and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to that plan; yet the queen gave him an apartment at Hampton-court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistants, who were Charles Dupuis and Dubosc, who differed with him in two or three years, before the plates were more than half done. What relates farther to those engravers will follow hereafter.

April 1, 1719. Sir Nicholas presented to king George I. two complete sets of the Cartoons, and a set each to the prince and princess. The king gave him

## CATALOGUE OF ENGRAVERS. 103

him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness; and his eyes beginning to fail, he retired to France in 1724, and died at Paris in 1746. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his works. There were an hundred \* and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

### CHARLES DUPUIS,

besides part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

### CLAUDE DUBOSC

quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons † for printfellers. His next engagement was a set of the duke of Marlborough's battles, to be performed in two years for fourscore pounds a plate, having no aid but Du Guernier, who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for Beauvais ‡ and Baron, who assisted him to complete the work, in 1717. He afterwards took a shop and sold prints. Picart having published his Religious Ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on: it came out weekly by subscription. Himself did a plate from the fine picture of

\* These were sold in one lot for 74*l.* separately afterwards for 102*l.*

† One Epiciere and Baron assisted him.  
‡ Of this man I find no other account.

Scipio's continence by Nicolo Pouffin at Houghton. His portrait was drawn by Smybert.

## LEWIS DU GUERNIER

1708 } Studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has been mentioned. At the instance of lord Halifax he did a large print of Lot and his two daughters from Michael Angelo di Caravaggio, and two ample heads of the duke and duchess of Queensberry.

## GEORGE BICKHAM,

1709 } Cotemporary with the last, engraved a few heads, as sir Isaac Newton's, and bishop Blackall's; a folio sheet with six writing-masters, one of whom, George Shelly, he engraved also from the life 1709, and many other works. He retired to Richmond, and in May 1767, being then living, sold part of his plates and stock in trade by auction.

## S. COIGNARD,

a name that I find only to a print of Dryden after Kneller. Vide Ames, page 52.

## T. JOHNSON,

an artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

## JOHN KIP\*,

born at Amsterdam, arrived here not long after the Revolution. He did

\* There had been before a William Kip, who engraved some triumphal arches 1603.

a great number of plates, and very indifferently, of the palaces and seats in this kingdom. They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age, in 1722, in a place called Long-ditch, Westminster. He left a daughter, whom he had brought up to painting.

### GEORGE KING

did plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who published the Vase Royal of England, drew and engraved the plate of the cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.

### S. NICHOLS.

His prints mentioned by Ames are, of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed, though Vertue thought that the art raised its head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

### JOSEPH SIMPSON

was very low in his profession, cutting arms on pewter plates, till, having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which, though it did not please the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

\* Daniel King wrote Miniature, or the Art of Limning, dedicated to Mrs. Mary Fairfax, daughter of Lord Fairfax, afterwards duchess of Buckingham. It was MS. in the collection of Thoresby, and at his sale was purchased by Mr. Scott of Crown-court, Westminster.

## PETER VAN GUNST

1713 } Was not in England himself, but engraved the set of whole-lengths gths  
 after Vandyck. Houbraken\* came from Holland in 1713 to make  
 the drawings, for each of which he received one hundred guilders. The  
 persons who employed him were Mr. Cock, Mr. Comyns, and the late well-  
 known Mr. Swinny, formerly director of the theatre. Van Gunst had a  
 son who was twice in England, but staid not long.

## ROBERT or ROGER WILLIAMS,

a Welchman, was, I believe, senior to many I have mentioned. He worked  
 only in mezzotinto, in which he had good success. His print of sir Richard  
 Blackmore is uncommonly fine. He contracted a great lameness from a  
 sprain, for which he had his leg cut off, and lived many years afterwards.

## W. WILSON

did a mezzotinto of lady Newburgh, lord Lansdown's Myra.

## MICHAEL VANDERGUTCH,

of Antwerp, was scholar of one Boutats, and master of Vertue, who was  
 told by him that Boutats had four daughters and twenty sons, of whom  
 twelve were engravers; and that one of them, Philip, had twelve sons, of whom  
 four were engravers. Vandergutch's own family, though not so numerous,  
 has been alike dedicated to the art. When Michael arrived here, does not  
 appear. He practised chiefly on anatomic figures; but sometimes did other  
 things,\* as a large print of the royal navy, on a sheet and half, designed by  
 one Baston. His master-piece was reckoned a print of Mr. Savage. He  
 was much afflicted with the gout, and died Oct. 16th, 1725, aged 65, at his  
 house in Bloomsbury, and was buried in St. Giles's. He left two sons;  
 Gerard the second son, now living †, and .

## JOHN VANDERGUTCH,

who was born in 1697. He learned to draw of Cheron, and of his father

\* I believe this was not Houbraken the en- + He sold pictures, and died in Great Brook-  
 graver, but a painter of that name, who gave street, London, March 18, 1776, aged 80.  
 the designs for a History of the Bible.

to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from sir James Thornhill's cupola of St. Paul's. There is a print by him from Poussin's picture of Taucres and Erminia.

### CLAUD DAVID,

of Burgundy, published a print from the model of a fountain with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print: *Opus equitis Claudii David, conitatus Burgundiae.*

### CHÉREAU, JUNIOR,

came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked; but asking extravagant prices, he found small encouragement, and returned home.

### BERNARD LENS.

was son of a painter of the same names, who died Feb. 5, 1708, aged 77, and was buried in St. Bride's. He left four or five MS. volumes of collections on divinity. His son, the subject of this article, was a mezzotinto-scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied The judgment of Paris in mezzotinto from sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except, what they deserve too, duration. He was drawing-master to the duke of Cumberland and the princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work: my chief



reason for it is, to bear testimony to the virtues and integrity \* of so good a man, as well as excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons: the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

### SAMUEL MOORE,

of the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written, and painted; one he presented to sir Robert Harley, speaker of the house of commons, afterwards earl of Oxford; it was an imitation of several sorts of prints.

### SCOTIN,

no eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed, one would suppose that Vandyck had seen Salvator's performance, and, despairing to exceed him in the principal figure, had transferred his art and our attention to the young soldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

### Mr. ENGLISH,

1718 } Of Mortlack, who died in 1718, etched a print of Christ and the disciples at Emmaus, after Titian.

\* Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam: if God Al-

mighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

HENRY

## HENRY HULSBERG,

born at Amsterdam, did prints of sir Bulstrode Whitlocke, Robert Warren, A. M. and Joseph Warder, a physician; some of the plates in the *Vitruvius Britannus*; a large view of St. Peter's church at Rome, &c. and a head of Aaron Hill for his *History of the Ottoman Empire*, fol. 1711. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported after he became incapable of business.

## JOHN FABER,

born in Holland, drew many pictures from the life on vellum with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and these not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol, in May 1721. His son,

## JOHN FABER, JUNIOR,

surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free, and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the admirals at Hampton-court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

## EDWARD KIRKALL,

son of a lock-smith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for some time supported himself by gravings arms, stamps, ornaments, and cuts for books†. The latter

\* Vertue had seen one of these small heads, † In 1725 he did the cuts for the new edition inscribed, J. Faber delin. in Graven Hage 1692. of Inigo Jones's Stonehenge.

gained

gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a lady Dunce had not introduced him to the remark of Mr. Pope, who describes her

“ With flow'rs and fruit by bounteous Kirkall dress'd.”

At length, drawing in the academy, and making some attempts in chiaro scuro, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps; and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

### JAMES CHRISTOPHER LE BLON,

another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat: I think the former; though, as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and the other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He

## CATALOGUE OF ENGRAVERS. 111

He had another merit to the public, with which few inventors begin; he communicated his secret, in a thin quarto in French and English, entitled "Coloritto; or, The harmony of colouring in painting, reduced to mechanical practice under easy precepts and infallible rules." Dedicated to sir Robert Walpole. In the preface he says that he was executing anatomic figures for monsieur St. André. Some heads coloured progressively, according to the several gradations, bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or *Le Beau Ideal*, dedicated to lady Walpole. It was translated from the original French of Lambert Hermanfon Ten Kate.

He afterwards set up a project for copying the Cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea; but either the expence was precipitated too fast, or contributions did not arrive fast enough: the bubble burst, several suffered, and Le Blon was heard of no more\*.

### JOHN SIMON

was born in Normandy, and came over some years before the death of Smitli, who disagreeing with sir Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto; which he did, and from other masters, with good success. He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints was sold by auction at Darres's print-shop in Piccadilly over-against Coventry-street, Nov. 3d, 1761.

### L. BOTTARD

was a Frenchman, and a very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on anatomic figures, and by Dr. Meade. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's *Polymetis*. He married an Englishwoman, and left a son and a daughter. Boitard's father, who went often to

\* It is said that he died in an hospital at Paris in 1740.

Holland to purchase curiosities for Dr. Meade, drew with the pen, in the manner of La Fage, and often set his name to his drawings, with the time he had employed on them, which sometimes, even for large pieces, did not exceed fifteen minutes. Showing one of his designs to Dorigny, and boasting of this expedition, sir Nicholas told him he should have thought a man of his vivacity might have executed two such in the time.

### B. BARON,

1725 } Brought over, as has been said, by Dubosc, with whom he broke and  
went to law on the plates for the story of Ulysses, engraven from the designs of Rubens in the collection of Dr. Meade; but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian in the king's collection, for monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vanloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the earl of Pembroke, at Wilton; Henry VIII. giving the charter to the company of surgeons; the equestrian figure of Charles I. by Vandyck, at Kensington; its companion, the king, queen, and two children; and king William on horseback with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau, by Vandyck, at the earl of Cowper's. Baron died in Panton-square, Piccadilly, Jan. 24th, 1762.

### HENRY GRAVELOT

was not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the house of lords. He had been in Canada as secretary to the governor; but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations.

Of his graving are the prints to Sir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

## JOHN PINE

need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, The ceremonies used at the revival of the order of the Bath by king George I.; the prints from the tapestry in the house of lords, representing the destruction of the Spanish armada, a book rivalling the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient bas-reliefs and gems illustrating the subjects. He has given too a print of the house of commons, some ancient charters, and other things. His head painted by Mr. Hogarth in the manner of Rembrandt is well known from the print.

## ARTHUR POND,

another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be enlarged. Mr. Pond was author too of the design for engraving the works of Claude Lorrain and Gaspar Poussin, of which several numbers were exhibited; a few landscapes from Rembrandt and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of caricatures after Cavalier Ghezzi. Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk: they have since been sold by auction, as were his cabinet of shells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's, Pope's and lord Bolingbroke's.

## HENRY FLETCHER

1729 } Published a print, the story of Bathsheba, from Sebastian Concha, his first essay on his own account. He also engraved a print of Ebenezer Pemberton, minister of Boston.

## CAREY CREED

1730 } Published a set of plates from the statues and busts at Wilton.

## JOSEPH WAGNER,

1733 } A Swiss, came to England in 1733, aged between 20 and 30. He had studied painting a little; but, being encouraged by Amiconi, engraved after the works of the latter. His first productions were plates of the three princesses, Anne, Amelic, and Caroline; his next, a whole length of the czarina Anne. He afterwards executed two prints of boys, and about an hundred plates, views of Roman antiquities, most of them copied from old engravings, and from Canaletti some prospects of Venice, whither he accompanied Amiconi, intending to keep a print-shop there.

## THOMAS PRESTON

did a print of Mr. Pope, and a large head of admiral Blake, with ships under it.

## JOHN LAGUERRE

was son of Lewis Laguerre, a painter of history, by whom he was educated to the same profession, and had a genius for it; but neglecting to cultivate it, he took to the stage, in which walk he had merit, as he had success in painting scenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falstaff, Pistol and Doll Tear-sheet, with other theatric characters, alluding to a quarrel between the players and patentees, and a set of prints, of Hob in the Well, which sold considerably; but he died in indifferent circumstances in March 1748. Lewis the father etched a print of Midas sitting in judgment between Pan and Apollo.

## PETER FOURDRINIÈRE,

who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN

## JOHN GREEN,

a young man who made great proficienc in graving landscapes and other things (particularly heads of Thomas Rowney; Thomas Shaw, D. D. W. Derham, D. D. and the plates for Borlase's Natural History of Cornwall, and many of the seats), was born at Hales Owen in Shropshire, and bred under Basire, an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the University of Oxford, and continued their almanacs; but died immaturely three or four years ago. His brother is in the same business.

Besides all I have mentioned, dispersed in Vertue's MSS. I have since found some more names, of whom the notices are so slight, that it is not worth while to endeavour finding proper places for them. Their names are Morellon le Cave \*, a scholar of Picart; J. Cole; P. Williamson; G. Lumley, who settled at York; P. Tempest; Peter Coombes; P. Pelham; E. Kyte; George Kitchin, who did heads of Mahomet and Mustapha, Turks belonging to George I.; and William Robins, Alexander Brown, and De Blois, mezzotinters: Van Bleek †, who executed of late years a fine print of Johnson and Griffin, players; and A. Van Hagcken, who has given a head of Dr. Pepusch and some others. John Stone the younger drew and engraved one of the plates for Dugdale's Warwickshire. T. Pingo did a plate of arms for Thoresby's Leeds; S. Boisseau, a plate for Aaron Hill's History of the Ottoman Empire; and Th. Garduer a set for the Common Prayer paraphrased by James Harris, 1735. Several English portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and H. De Jode; J. De Leuw; Pontius; Edelinck, and Picart. Many also have been engraved by unknown hands.

To the conclusion of these Memoirs, and for a separate article, I reserve an account of him to whom his country, the artists whose memories he has preserved, and the reader, are obliged for the materials of this work.

On living artists it is neither necessary nor proper to expatiate. The task will be easy to others hereafter to continue the series. Here is a regular suc-

\* He did a head of Dr. Pococke, before Twells's edition of the doctor's works.

† He died July 26, 1764.



cession from the introduction of the art into England to the present year; and the chief æras of its improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston\*, Mac-Ardell †, and Fisher, have already promised by their works to revive the beauty of mezzotinto. The exquisite plates of architecture, which daily appear, are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker ‡ is the Marc Antonio of architecture. Vivares and some others have great merit in graving landscape. Major's works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange, lest it should look like the contrary. When I have named him, I have mentioned the art at its highest period in Britain.

\* Mr. Houston died August 4, 1775.

† Mr. Mac-Ardell died June 2, 1765.

‡ Mr. Rooker died Nov. 22d, 1774.

October 10th, 1762.

POSTSCRIPT.

## P O S T S C R I P T

To the Second Edition, published in 1786.

THIS volume, the Editor was sensible at its compilation, was ~~the~~ most imperfect part of Vertue's and his own accounts of The History and Progress of the Arts in England. It would not be difficult at present to give a much more complete deduction of the Graphic art in its different branches. But not only the indolence that attends age, and frequent illnesses, have indisposed the Author from enlarging his plan; more pardonable reasons determined him to make very few additions to this new edition; nor should he have thought of republishing the work, unless solicited by Mr. Doddsley. The indulgence of the public ought to imprint respect, not presumption; and instead of trespassing anew on that lenity, the Author has long feared he should be reproached, that

Detinuit nostras numerosus Horatius aures;

a quotation he should not dare to apply to himself, if adjectives in *osus*, as famous, &c. were not most commonly used by Latin authors in a eulpatory sense; and thus *numerosus* only means *too voluminous*. Another reason for not having enlarged the preceding work was, that it would interfere with the plan laid down of terminating the history of the arts at the conclusion of the last reign. In fact, a brighter æra has dawned on the manufacture of prints. They are become almost the favourite objects of collectors, and in some degree deserve that favour, and are certainly paid as if they did. Engraved landscapes have in point of delicacy reached unexampled beauty. A new species has also been created; I mean aqua-tinta—besides prints in various colours.

Perhaps it would be worth while to melt down this volume, and new-cast it, dividing the work into the several branches of wood-cuts, engravings, etchings, mezzotints, and aqua-tints. A compiler might be assisted by some new publications, as the Essays on Prints, Strutt's Dictionary of Engravers, and a recent History of the Art of Engraving in Mezzotinto, printed at Winchester, wherein are mentioned foreign notices on the arts.

Were I of authority sufficient to name my successor, or could prevail on him to condescend to accept an office which he could execute with more taste and ability; from whose hands could the public receive so much information and pleasure as from the author of *The Essay on Prints*, and from the *Tours*, &c. ? And when was the public ever instructed by the pen and pencil at once, with equal excellence in the style of both, but by Mr. Gilpin ?



GEORGE VERTUE, Engraver.  
Ætat. L. Ann. MDCCXXXVIII

T H E

L I F E O F M R. G E O R G E V E R T U E.

**T**HE ensuing account is drawn from his own notes, in which the highest praise he ventures to assume is founded on his industry—How many men in a higher sphere have thought that single quality conferred many shining others! The world too has been so complaisant as to allow their pretensions. Vertue thought the labour of his hands was but labour—the Scaligers and such book-wights have mistaken the drudgery of their eyes for parts, for abilities—nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their ill-nature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorised to abuse all others, because he had turned up more acres of ground!—and yet he would have toiled with greater advantage to mankind.

George Vertue was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII. in the board of works:—but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate and had the chief business of London; but who, being extravagant, broke, and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him; when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for virtue, and could stamp a character wherever he designed to patronize. My author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune; "I was," says he, "the eldest, and then the only one that could help them; which added circumspection in my affairs then, as well as industry to the end of my life."

At intervals of leisure, he practised drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower

lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed its glory to a dearth of genius among your cotemporaries?

In 1711 an academy of painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members, and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson, and others.

On the accession of the present royal family he published a large head of the king from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However, it was shewn at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections; to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journeys over England with the same view will appear in the course of his Life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst after British antiquities soon led him to a congenial Mæcenas. That munificent collector, Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The earl's generous and unparalleled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility! How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of—here is one instance,

VOL. IV.

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perhaps

perhaps a singular instance, where the influence is acknowledged—after the death of the benefactor.

• Another patron was Heneage Finch \* earl of Winchelsea, whose picture he painted, and engraved; and who, being president of the society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hand as long as he lived; are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.

Henry Hare, the last lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence, which would have debarred him from visiting many objects of his curiosity if at his own charge; and he made their journeys more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton and Stonchenge. Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he fought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprised to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians; but many an emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue, with Mr. Stephens the historiographer, visited St. Albans, Verulam and Gorhambury. At the latter he made a drawing from the picture of sir Francis Bacon.

\* He died in 1726.



## THE LIFE OF MR. GEORGE VERTUE. 123

Great part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, sir Hugh Middleton, &c. For the duke of Montagu he did sir Ralph Winwood; for sir Paul Methuen, Cortez; archbishop Warham from Holbein's original at Lambeth; and for lord Burlington, Zuccherò's queen of Scots.

His prints growing numerous, many persons were desirous of having a complete collection. He made up sets for sir Thomas Frankland, for Mr. West, and for lord Oxford; the last in three large volumes, carried down to 1741, and sold after the earl's death to the late earl of Ailsbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where after the earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chastworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been intimate with Hollar:—trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress, and presented it to his patron.

For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favourite erudition. He was invited whither he would have wished to make pilgrimages; for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and

there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province; and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied.

After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflections on Learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rapin's History of England, "a work," says he, "that had a prodigious run, especially after translated, inasmuch that it became all the conversation of the town and country; and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week." The two brothers Knaptons engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library.

In 1734 he renewed his journeys about England. With Roger Gale the  
antiquary.

antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penrhurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Colehill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakespear), by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blehheim, and Mr. Waller's at Beaconsfield. The next year he went into Hertfordshire to verify his ideas about Hunston, the subject as he thought of queen Elizabeth's progress. The old lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor, and Mr. Topham's collection of drawings at Eton.

He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances; the heads of Carr earl of Somers and secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was incommode; he loved truth.

Towards the end of 1738 he made another tour with lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to lord Oxford.

He had yet another pursuit, which I have not mentioned; no man had  
studied

studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate at Walpole in the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmundsbury, sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of about 60 ounces of plate.—But thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history—his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death," says he emphatically, "put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue!"

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story—he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graven from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the house of Howard, the duke made him a present of a bank-note of 100*l*.

His merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord: their daughter the duchess of Portland he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronised. But in 1749 he found a yet more exalted protector. The late prince of Wales sent  
for

for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished as far as possible to re-assemble, he often had the honour of attending the prince, was shown his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him, and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful to a prince who trod in the steps of the accomplished Charles; no Hugh Peters threatened havoc to the growing collection—but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched, yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him,—“but alas, *Mors ultima rerum!* O God, thy will be done! Unhappy day, Wednesday March 20th, 1751!” His trembling hand inserts a few more memorandums of prints he engraved; and then he concludes his memoirs in melancholy and disjointed sentences thus,—“Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends, and the encouragement from them less and less daily—this year—and worse in appearance begins with 1752.”

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife\* with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons I have mentioned here and elsewhere. The rest of his works will appear in the ensuing List.

He died July 24th, 1756, and was buried in the cloisters of Westminster-abbey on the 30th following, with this epitaph:

Here lyes the body of George Vertue  
Late engraver  
And fellow of the Society of Antiquaries,  
Who was born in London 1684,  
And departed this life on the 24th of July 1756.

\* Margaret his wife survived him, and died March 17, 1776, in the 76th year of her age. His brother James, who followed the same profession at Bath, died about 1765.

With manners gentle, and a grateful heart,  
 And all the genius of the Graphic Art,  
 His fame shall each succeeding artist own  
 Longer by far than monuments of stone.

Two other friends—not better poets indeed—inferred the following lines in the papers, on viewing his monument :

Proud artist, cease those deeds to paint on stone,  
 Which far above the praise of man have shone :  
 Why should your skill so vainly thus be spent ?  
 For Vertue ne'er can need a monument.

Another.

Troubled in mind, and press'd with grievous smart,  
 Her happy mansions left the Graphic Art,  
 And thus to Science spoke : " What ! can it be ?  
 " Is famous Vertue dead ?—Then so are we."

These are well-meant hyperboles on a man who never used any. He was simple, modest, and scrupulous ; so scrupulous, that it gave a peculiar slowness to his delivery ; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know. Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practised by his profession to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it when deserved. It was some merit that carried such bashful integrity as far as it did go.

He was a strict Roman Catholic ; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion ; but who has preserved more monuments of queen Elizabeth ? Whatever related to her story he treated with a patriot fondness ; her heroes were his. His was the first thought of engraving the tapestry in the house of lords ; his a project of giving

giving a series of protestant bishops—for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures and drawings were sold by auction May 17, 1757. Lord Besborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his series of historic prints. There too I purchased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole-length of the queen of Scots in water-colours.

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

## LIST OF VERTUE'S WORKS.

**S**MALL head of the duchess of Marlborough ; the first print he published.  
 The rat-catcher's head, from Vischer ; his second print.  
 Zephyrus in the clouds, with two English verses.  
 William prince of Orange, from Vandyck, small half-length ; mezzotinto.  
 Sleeping Venus, with three Cupids and a Satyr, from Coypel.

### CLASS I. ROYAL PORTRAITS.

Four small plates of kings from William I. to George I. inclusively.  
 The same in one plate.  
 Large set of heads of the kings, for Rapin.  
 Smaller set, ditto.  
 Monuments of the Confessor, Edward I. Henry V. Henry VII. Edward VI.  
 for the series of royal tombs:  
 Richard II. whole-length, from the painting in Westminster-abbey.  
 Queen Elizabeth, profile, from Isaac Oliver.  
 Ditto from Hilliard, in Hearne's Camden's Elizabetha,  
 Mary queen of Scots, from Zuccherro, to the knees.  
 A head of the same, smaller.



# LIST OF VERTUE'S WORKS. 131

The same queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the king and queen of Bohemia, and one of their children.

Charles I. and his queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George prince of Wales, large.

The princefs of Wales, smaller.

The same when queen, large.

Ditto, with an angel bringing a crown; from Amiconi.

Frederic prince of Wales, in a tied periwig and armour, from Boit.

Princefs Anne.

William duke of Cumberland, collar of the Bath, from Jarvis.

Princefs Mary, holding a basket of flowers; mezzotinto, very bad. My proof has no inscription.

## CLASS 2. NOBLEMEN.

William Seymour duke of Somerset.

Henry Somerset duke of Beaufort.

William Cavendish duke of Newcastle, for The illustrious heads.

John duke of Marlborough.

John duke of Buckingham.

Philip duke of Wharton, from Jarvis, no inscription.

Lionel duke of Dorset, in robes of the Garter.

Ditto, in coronation robes, white staff.

Henry Howard earl of Surrey, with many devils.

Ditto, smaller, copied from Hollar.

Francis earl of Bedford, for The illustrious heads.

Edward earl of Dorset, ditto.

Heneage earl of Winchelsea; blank shield, coronet and supporters; no inscription, nor any cross strokes in the figure.

Robert Dudley earl of Leicester.

Edward earl of Clarendon.

Edward earl of Sandwich.

} Small heads.

The earl of Derwentwater.

Edward earl of Orford.

Charles earl of Halifax.

Robert earl of Oxford, garter robes, white staff, one of his last and worst works.

Edward earl of Oxford, sitting, in night-gown and cap; many pieces of his collection round him.

Edward

# LIST OF VERTUE's WORKS.

133

Edward earl of Oxford, in his robes, whole length.

Thomas earl of Strafford.

Horace lord Vere.

John lord Somers.

William lord Burleigh.

## CLASS 3. LADIES.

Sarah duchess of Somerset, whole length.

Elizabeth countess of Shrewsbury.

Dorothy countess of Sunderland.

The lady Morton.

Henrietta countess of Orrery.

Frances lady Carteret.

Sophia countess Granville.

} Wives of John earl Granville.

Mrs. Margaret Halyburton, inscriptions in Latin and English.

Lady M. Cavendish Harley, for the small edition of Waller.

## CLASS 4. BISHOPS.

Archbishop Warham, for The illustrious heads.

Ditto, small.

Archbishop Cranmer; with a book in both hands, æt. 57. By mistake the inscription and arms give it for Parker.

Archbishop Parker, books before him and on each side; fine.

Ditto, book in one hand, staff in the other.



Archbishop Parker, smaller, and only the head.

Archbishop Whitgift, book on a cushion before him.

Ditto, smaller, head.

Archbishop Grindal.

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair; fine.

John Potter, bishop of Oxford.

Ditto, when archbishop, in a chair, holding a book on his knee.

Francis Godwin, bishop of Landaff.

Archbishop Blackburne.

James Sharp, archbishop of St. Andrews.

John Jewel, bishop of Salisbury.

John Robinson, bishop of London.

Edmund Gibson, bishop of London.

The same print, but with books and charters on each side of the arms.

Edward Chandler, bishop of Durham.

Richard Fox, bishop of Winchester. Joannes Corvus Flandrus faciebat.

Hugh Latimer, bishop of Worcester.

William Talbot, bishop of Salisbury.

Gilbert Burnet, bishop of Salisbury.

Ospring Blackhall, bishop of Exeter.

William Lloyd, bishop of Worcester, sitting in a chair in his library; one of his most capital works.

Ditto, a large head.

## LIST of VERTUE's WORKS.

135

Francis Gastrell, bishop of Chester.

Richard Smalbroke, bishop of Litchfield and Coventry.

George Smalridge, bishop of Bristol.

Francis Atterbury, bishop of Rochester. Two, with some little difference in the inscriptions.

Thomas Ken, bishop of Bath and Wells. Three different prints.

Philip Bisse, bishop of Hereford.

Thomas Tanner, bishop of St. Asaph.

Martin Benson, bishop of Gloucester.

Benjamin Hoadley, rector of St. Peter Poor (afterwards bishop of Winchester).

Thomas Wilson, bishop of Sodor and Man.

### CLASS 5. CLERGYMEN.

John Spencer, dean of Ely.

Laurence Echard.

Thomas Bisse, S. T. P.

William Lupton, S. T. D.

George Brown, A. M.

Mr. Kettlewell.

George Troffe, V. D. M.

Effigies Authoris, arms. It is Burnet of the Charter-house. Also (a print of) The sacred theory of the earth (according to his system).

Mr. Isaac Mills.

William Whiston.

E. T. Episc. Ofs. designatus. It is Edward Telfon.

Matthew

Matthew Henry, V. D. M.

Dr. Conyers Middleton. This was designed for his works, but was rejected, as Vertue's eyes had begun to fail.

John Barwick, dean of St. Paul's.

John Gilbert, canon of Exeter.

R. Cudworth, D. D.

Isaac Watts, V. D. M.

Another, D. D. with a book in his hand.

Dr. Swift.

Another, smaller, in a night-gown.

Another, still smaller: under it, Non Pareil.

Humphry Gower, master of St. John's college.

John Gale, M. A. and D. P.

Daniel Burgefs.

John Edwards, S. T. P.

Lewis Atterbury, LL. D.

John Harris, S. T. P.

Richard Fiddes, S. S. T. P.

Mr. Hall (executed); no namé. Arms.

Montrose, no name, cap, band, picked beard.

John Gill, S. T. P.

Humphrey Prideaux, dean of Norwich.

John Owen, dean of Christ-church.

Mr. Thomas Stackhouse.

Ralph Taylor, S. T. P.

Henry

# LIST OF VERTUE'S WORKS.

137

Henry Sacheverell.

John Wesley. Two of them, 1742, 1745.

John Strype.

John Flamsteed.

Richard Bentley.

Joseph Spence.

Samuel Clarke. Three. The two smallest have no difference, but that to one is added Dna. Hoadley pinx. Perhaps the other was only a proof.

Mr. Spinckes.

Mr. Henry Grove.

Robert South, S. T. P.

John Piggott, V. D. M.

Robert Mofs, dean of Ely.

William Broome.

A. Blackwall, M. A.

Mr. Joseph Stennet.

Edmund Calamy, D. D.

Thomas Bradbury.

John Laurence, A. M.

Philip Doddridge.

## CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

Sir Thomas More.

Sir Nicholas Bacon.

VOL. IV.

T

Sir

Sir Francis Bacon.

Tomb of the same.

Sir Thomas Parker.

The same, when earl of Macclesfield.

Sir Peter King, lord chief justice.

The same, when chancellor.

Sir Matthew Hale.

John lord Fortescue.

Sir John Willes.

Sir Robert Eyre.

Sir Robert Raymond.

Henry Powle, speaker, and master of the rolls.

Sir Joseph Jekyll, master of the rolls.

The same, sitting in a chair, fine.

John Verney, master of the rolls, fine.

James Reynolds, chief baron.

Sir James Steuart, lord advocate.

Sir John Comyns, chief baron.

Sir Francis Page, baron of the Exchequer.

The same, justice of the King's-bench.

Sir John Blencowe, justice of the Common-pleas.

Robert Price, baron of the Exchequer.

Sir James Montague, ditto.

Alexander Denton, just. of Common-pleas.

Sir



Sir Laurence Carter, baron of Exchequer.

William Peere Williams, esq.

Thomas Craig of Riccartoun.

Thomas Vernon, esq.

Lord-keeper North.

Sir Dudley North.

Roger North, esq.

John Bridges, esq.

CLASS 7. MINISTERS, and GENTLEMEN.

Sir Francis Walsingham.

Sir Walter Raleigh.

Another, small.

Sir Nicholas Throckmorton.

Sir Francis Drake ; large, poorly done.

Thomas Harley, esq. of Brampton-bryan.

Sir Robert Harley, knight of the Bath.

Sir Edward Harley, ditto.

Edward Harley, esq. auditor of the Imprest.

Sir Ralph Winwood.

William Trumbil, esq. envoy to Brussels.

Sir William Trumbull, secretary of state.

John Thurloe, esq.

Sir Edward Nicholas.

Sir Thomas Roc.

James Craggs, esq: senr.

Lord Aubrey Beauclerk, poorly done.

Sir Watkyn Williams Wynn.

Sir Thomas Rawlinson, lord-mayor.

Francis Mundy.

Sir Philip Sydenham.

Mr. Parker.

James Gardiner, A. M.

Henry Barham, esq.

A gentleman, in a cravat, loose cloak, arms, label above him, no inscription.

John Graves, gent. aged 102, 1616.

Richard Graves, of Michleton, esq. d. 1669.

Richardus Graves de Michleton, ob. 1731.

Monument of Mrs. Eleanor Graves, &c.

Samuel Dale, M. L.

John Morley, esq.

James Puckle, small.

John Bagford. My proof is on Indian reddish paper. Vertue was fond of printing on papers of various colours.

John Murray of Sacomb, antiquary.

## LIST OF VERTUE'S WORKS.

141

### CLASS 8. PHYSICIANS, &c.

Peter Barwick, phyfician to Charles II.

Dr. Ratcliffe.

Dr. Turner.

Another, fmaller.

Thomas Fuller, M. D.

Thomas Willis, M. D.

John Freind, M. D.

John Marten, furgeon.

Ambrofe Godfrey, chymift.

### CLASS 9. FOUNDERS, BENEFACTORS, &c.

Hugh Price, founder of Baliol-college.

Sir Thomas Grefham.

Statue of ditto.

Tomb of ditto.

Edward Colfton, efq.

Sir Hugh Myddleton, fine.

Dr. Colet.

Buft of ditto.

Thomas Sutton.

Tomb of ditto.

View of the Charter-houfe.

William Lancafter, S. T. P.

CLASS

## CLASS 10. ANTIQUARIES, AUTHORS, MATHEMATICIANS.

William Lambard.

John Stowe.

Sir Robert Cotton.

John Selden.

Sir James Ware.

Thomas Hearne. Two different.

Robert Nelson.

Walter Moyle, esq.

William Baxter.

Richard Baxter, prefixed to Calamy's Life of Baxter.

Mr. Wollaston.

Sir Isaac Newton.

Abraham Sharp.

George Holmes.

Sir Philip Sidney, with many devices.

Small head of ditto.

The same, whole length, sitting under a tree.

Robert Boyle. Two of them.

Mr. Steele, in a cap.

The same when Sir Richard, in a wig.

Mr. Addison. Two: one has his arms.

Edmund Halley.

Mr. John Freake.

CLASS

# LIST OF VERTUE'S WORKS.

143

## CLASS II. POETS and MUSICIANS,

Title-page to the set of 12 poets, in an ornamented border, with lord Oxford's arms.

1. John Gower. †
2. Geofry Chaucer.
3. Edmund Spencer.
4. William Shakespeare.
5. Ben Jonson.
6. Francis Beaumont.
7. John Fletcher.
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer, large, in oval frame. \*

Another smaller, verses in old character. \*

A plate with five small heads of Chaucer, Milton, Butler, Cowley, Waller. \*

Edmund Spencer, small. \*

William Shakespeare, small, in a large ruff. \*

Another still less. \*

Print of his tomb. \*

A plate with seven small heads of Shakespeare, Jonson, Beaumont, Fletcher, Otway, Dryden, Wycherley. \*

† Those numbered are the set. Those with an asterisk do not belong to it.

Ben

Ben Jonson, small. \*

Francis Beaumont, small. \*

Bust of John Milton. "

Another, young ; 2 Latin verses. \*

Another, old ; 2 Greek verses. \* .

The same, 6 English verses. \*

Abraham Cowley, small. \*

Butler, for Grey's Hudibras. \* . .

Waller, for the small edition of his works. \*

John Dryden, large. \* . . . .

A small one. \*

Sir John Suckling.

Nicholas Rowe.

His tomb. ' . . . .

Thomas D'Urfey.

Allan Ramsay.

Mrs. Eliza Haywood.

William Croft, doctor of music.

A head of John Milton, for a vignette. \*

Another, very different, æt. 42. At one corner lightning ; at the other, the serpent and apple. \*

Two others, smaller. \*

Another, smaller. \* . . . .

Trivet, an old poet. A monk in an initial letter.

John Lydgate.

Lord Lanfdown.

Matthew Prior, sitting in a chair.

Mr. Pope, in a long wig.

Ditto, small, in a cap.

Arthur Johnson.

Mrs. Elizabeth Rowe.

Mr. John Robinson, organist.

CLASS 12. FOREIGNERS.

Hernan Cortez.

Franciscus Junius, \*from an etching of Vandyck.

The same, completely engraved.

Balthazar Castiglione.

Rapin Thoyras.

Job Patriarcha.

1. William prince of Orange \*.

2. Maurice prince of Orange.

3. Jacobus Arminius.

4. Simon Episcopus.

5. Johannes Bogerman.

6. Gerardus Vossius.

7. Franciscus Gomarus.

\* The eleven heads numbered are a set.

VOL. IV.

U

8. Edwardus

8. Edwardus Poppius.

9. Gaspar Barlæus.

10. Johannes Uttenbogaert.

11. Philip de Mornay.

Maphæus Barberinus, postea Urbanus VIII. Papa.

Hieronymus Fracastorius.

Cervantes.

Fatler Paul.

Profilé of Augustine Caracci.

Racine.

Benedetti, finger.

Rev. Mr. Aaron.

Pierre Varignon.

Blaïse Pascal.

Archbishop Fénelon.

Wenceslaus Hollar.

Marcus Hieronymus Vida.

Charles XII. of Sweden.

Philip V. king of Spain.

Erasmus.

Antony Arnauld.

Charles Rollin.

Monf. de St. Evremond.



## CLASS 13. HISTORIC PRINTS, and PRINTS with two or more PORTRAITS.

Henry VII. and his queen ; Henry VIII. and Jane Seymour.

Procession of queen Elizabeth to Hunfdon-house.

The tomb of lord Darnley ; James I. when a child, earl and countess of Lenox, &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the preceding.

This was the first number, published with explanations.

Three children of Henry VII.

Charles Brandon duke of Suffolk and Mary queen of France.

Frances duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematic devices.

This was the second number published in like manner. Vertue intended to give some other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purposely copied in water-colours ; but he finished no more of that set but the following :

Edward VI. granting the palace of Bridewell for an hospital.

The Court of Wards ; with an explanation on a folio sheet.

Thomas earl of Arundel, his countess and children ; a plate done for the duke of Norfolk, and never sold publicly.

Thomas earl of Strafford and his secretary.

The earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from lord Clarendon.

Thomas earl of Coningsby and his two daughters.

The family of Eliot of Port Eliot in Cornwall.

William duke of Portland, Margaret his duchess, and lady Mary Wortley.

## CLASS 14. TOMBS.

Tomb of John duke of Newcastle in Westminster-abbey.

— of Sophia marchioness of Annandale.

— of Dr. Colet.

Bust of ditto.

Tomb of Dr. Young.

— of Dryden.

— of Thomas Watson Wentworth.

## CLASS 15. PLANS, VIEWS, CHURCHES, BUILDINGS, &amp;c.

Survey of the remains of Roman antiquity on the Wolds in Yorkshire.

Ancient plan of London as it was in the beginning of queen Elizabeth's reign, on several sheets.

A survey and ground-plot of the palace of Whitehall.

Two plans for re-building London, proposed by sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's-park, April 27, 1749.

View of the fire-works at the duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon antiquities, Waylandsmith, Ichenild-way, &c.

Per-

Perspective view of a gothic front in the church of Worlingworth in Suffolk.

Inside view of the chapel in London-bridge. Another plate with the outside and the bridge.

Small view of the cathedral at Exeter.

Ditto of St. Edmundsbury.

Part of the abbot's palace at ditto.

Ichnography of the church, ditto.

East view of Bluntsham church in Huntingdonshire.

View of an ancient gate-way, dedicated to Nicholas bishop of Exeter.

View of London about 1560.

North-west view of Gainsborough.

Small view of the theatre, printing-house, and Ashmolean museum at Oxford.

View of Penshurst.

Inside of the abbey-church at Bath, drawn by J. Vertue, brother of George.

Plan of the church of St. Martin.

West prospect of ditto.

South prospect of ditto.

View of the Savoy.

A tessellated pavement discovered at Stunsfield near Woodstock, 1712.

Extent of the fire of London, on two sheets.

The ancient wooden church at Greensted in Essex, &c.

Map of some Roman garrisons.

Plan of a Roman camp.

Five large prints of the Radcliffe library at Oxford \*.

\* Cough's Br. Topog. in Oxfordshire.

## CLASS 16. COINS, MEDALS, BUSTS, SEALS, CHARTERS, GEMS, and SHELLS.

Coin of Carausius and his empress, in brass.

Plate of coins of Carausius.

Ditto, and of other emperors.

Plate of coins with the crux victorialis.

Medal of queen Caroline when princess, a figure sitting on each side.

Reverse of a medal, legend, Resurges.

Plate of ancient Gallic coins.

Another of barbarous coins.

Medal of Leo X.

Plate 1. Egyptian figures, &c.

Plate 2. Ditto.

Medal of George II. his queen, and children.

Heads of Virgil and Homer.

Smaller Homer.

Small head of Franciscus Junius.

Ditto of king Alfred.

Ditto of a pope.

Very small one of Caleb Danvers.

Bust of lord Turchetyl abbot of Crowland.

A bust found at York in possession of Roger Gale.

An extract from Domesday, relating to the church of Hambyrie in Wyresterhire.

Seal in the shape of a lozenge, an ox and a castle.

Seal of Adam de Newmarche.

Tally of Thomas Godesire.

Seal of dean and chapter of Hereford.

Two others.

Seal of George Coke, bishop of Hereford.

— of Robert Benet, bishop of Hereford.

— of Savari de Boun. A crescent.

Another, same arms.

Another seal, with arms of Bohun.

Another. Another, a knight on horse-back.

Seal of William Fitz-Oth.

— to the surrender of an abbey.

— of St. John Clerkenwell.

— of Thomas bishop of Elphin.

— of bishop Egidius.

Some other seals\*.

Arms of queen Elizabeth, as a stamp.

Ditto of James I.

Precept of king Henry to the sheriff of Nottingham.

A charter and imperfect seal, partly only of a horseman and of another figure.

\* Gough's Brit. Topog. p. 712. of the first edit.

Representation of the pontific tiara.

Jewels in the collection of Margaret duchess of Portland, 3 plates.

Five shells, ditto.

Thirteen samples of antique silver chased plate found at Bath \*.

#### CLASS 17. FRONTISPIECES, HEAD and TAIL-PIECES.

Frontispiece to *Pline sur l'or et l'argent*. George II. and queen Caroline, at top.

A bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.

A man writing on a tomb by moon-light; for Dr. Young's *Night-thoughts*.

Minerva raising a woman; *Resurges: Vignette.*

Head-piece for Thurloe's State-papers: Thurloe's head, &c.

A person offering a book to James'I. Faith standing by him with *Holy Bible*, &c. I believe for father Paul.

A procession, with the sign of the tabard; for one of Chaucer's tales.

A temple with books and emblematic figures: *Vivitur ingenio*.

Frontispiece to the auction book of the Harleian collection.

A head-piece with view of Stonehenge, &c.

Vignette to Spence's *Polymetis*.

A man digging, with Latin mottos, small oval.

Inside of a church, and a church-yard; head-piece.

The Annunciation, ditto.

Mary plates for the quarto edition of Waller.

\* Gough's *Brit. Topogr.* in Somersetshire—but qu. whether these were not engraved by his brother James, who resided at Bath?

# LIST OF VERTUE's WORKS.

153

The Ad Lectorem for lord Burlington's Palladio.

Frontispiece to Historia Cælestis.

Six initial letters, N. 2 P<sup>a</sup>. S. 2 F<sup>a</sup>.

Set of head-pieces for Homer.

Frontispiece to Fenton's Mariamne:

Ditto to Smith's prints from Titian.

## CLASS 18. MISCELLANEOUS.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.

Arms of Blount.

Conundrum for Henry's right tobacco, a toe, a back, and O.

Benefit ticket for mademoiselle Violette.

Print of Richard Dickinson governor of Scarborough Spaw, with verses.  
Poor.

Large print of David Bruce, with account of his distresses at sea. As ill  
done as the former.

Two plates of a mummy.

Two genealogic trees, entitled, Processus & Series Legis.

Plate to put in lady Oxford's books.

Inscription to Neptune and Minerva.

Head of Silenus, a bas-relief.

Liber & Libera, ditto.

A plate of some Roman antiquities.

The western prospect of Bear'sden-hall in Surrey, a satiric print.

Antiquity-hall, a satiric print.

An antique female figure with two faces, holding a snake with two heads.

Besides many plates for the Society of Antiquaries, published in their two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.

Os. 22d, 1762.



DEDICATION to the FOURTH VOLUME  
Of The ANECDOTES of PAINTING, Edit. 1780.

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TO HIS GRACE  
C H A R L E S,  
Duke of RICHMOND, LENOX, and  
AUBIGNY.

MY LORD,

IT is not to court protection to this work ; it is not to celebrate your Grace's virtues and abilities, which want no panegyric ; it is to indulge the sentiments of respect and esteem, that I take the liberty of prefixing your name to this volume, the former parts of these Anecdotes having been inscribed to a lady, now dead, to whom I had great obligations. The publications of my prefs have been appropriated to Gratitude and Friendship, not to Flattery. Your Grace's singular Encouragement of Arts, a virtue inherited with others from your noble Father, entitles you to this Address ; and allow me to say, my Lord, it is a proof of your Judgment and Taste, that in your countenance of talents there is but one instance of partiality—I mean, your favour to,

MY LORD,

Your Grace's

Most faithful and obedient

Humble servant,

HORACE WALPOLE.

## APPENDIX.

**T**HIS INDENTURE \* made the    day of    in the fourth yere of our sovrain lord kyng Herry the 8th betwyne Mr. Robert Hacomblein provost of the kynge's college royal at Cambrýdye and the scolers of the same with the advise and agrement of Mr. Thomas Larke surveyor of the kynge's works there on the oon partye, and John Wastell master mason of the seid works, and Herry Severick oon of the wardens of the same on the other partye, witnesseith that hit is covenanted bargayned and agreed betwyne the parties aforeseid. That the seid John Wastell and Herry Severick shall make and sett up, or cawle to be made and set up at ther costs and charges, a good, suer, and sufficyent vawte for the grete churchc there, to be workmanly wrought, made, and sett up after the best handlyng and forme of good workmanship, actording to a plat thereof made and signed with the hands of the lords exccutors to the kyng of the most famous memorye Herry the 7th, whose fowle God pardon. And the seid John Wastell and Herry Severick shall provide and synde at ther cost and charges, as moche good sufficyent able ston of Weldon quarryes, as shall suffice for the performing of all the said vawte, together with lymc, found scaffoldyng, cinctores, moles, ordinaunces, and evry other thyng concerning the same vawtyng, as well workmen and laborers, as all manner of stuff and ordinaunces that shall be required or necessary for the performance of the same; except the seid Mr. Provost and scolers with the assent of the seid surveyors granted to the seid John Wastell and Herry Severick for the grete cost and charge that they shall be at in remevyng the grete scaffold there, to have therefore in recompence at the end and performyng of the seid vawte the timber of two severeyes of the seid grete scaffold by them remeved to their own use and profight; and on that the seid John Wastell and Herry Severick shall have duryng the tyme of the seid vawtyng, certeyne stuffs and necessaryes there, as gynnes, whels, cables, hobynatts, sawes and such other as shall be delyvered unto them by indenture; and they to delyver the same agayne unto the college there at the end of the seid worke. The seid John Wastell and Herry Severick granten also and bynde themselves by these covenantes,

\* See Vol. III. chap. iv. p. 88. in art. King's College, Cambridge.

that they shall performe and clerely synyssh all the seid vawte within the tyme and space of three yeers next ensuyng after the tyme, of their begynnnyng upon the same; and for the good and suer performyng of all the premysses as is afore specyfyed, the seid provost and scolers covnaut and graunte to pay unto the seid John Wastell and Herry Severick 1200 l. that is to sey, for every severey in the seid church 100 l. to be payd in forme followyng, from tyme to tyme as moche money as shall suffice to pay the masons and others rately after the numbre of workmen; and also for ston in suche tymes and in suche forme as the seid John Wastell and Herry Severick shall make their bargaynes for ston, so that they be evyn paid with 100 l. at the end of the performyng every severey; and if there remayne any parte of the seid 100 l. at the synysshing of the seid severey; then the seid Mr. Provost and scolers to pay unto them the surplussage of the seid 100 l. for that severey, and so from tyme to tyme unto all the seid 12 severeyes be fully and persyttly made and performed.

**T**HIS INDENTURE made the fourth day of August in the fifth yere of the reign of our soverayn lord kyng Herry the 8th, betwene Mr. Robert Hacombleyn provost of the kynges college royal in Cambrydge and the scolers of the same with the advice and agreement of Mr. Thomas Larke surveyor of the kynges works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenanted, bargayned, and agreed betwene the partiese aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre costs and charges the vawting of two porches of the newe church of the kynges college aforeseid with Yorkshere ston, and also the vawtes of seven chapels in the body of the same church with Weldon ston accordyng to a platt made as well for the same seven chapels as for the seid two porches; and nine other chapels behynd the quyre of the seid church with like Weldon ston to be made of a more course worke, as appereth by a platte for the same made; and that the seid John Wastell shall make and sett up or cawse to be made and sett up at his cost and charge the batelments of all the seid porches and chapels with Weldon ston accordyng to another platte made for the same remayning with all the other plattes afore reherfed in the keypyng of the seid surveyor signed with the hands of the lords the kynges executors; all the seid vawtes and batelments to be well and workmanly wrought, made and sett up after the best handlyng and forme of good workmanshyps, and  
accord-

according to the platts afore specified; the foreseid John Wastell to provide and fynde at his cost and charge not only as moche good sufficient and hable ston of Hampole quarryes in Yorkshere as shall suffice for the performance of the seid two porches, but also as moche good sufficient and hable ston of Weldon quarryes, as shall suffice for the performyng of all the seid chapels and batelments, together with lyme, sand, scaffolding, mooles, ordinaunces, and every other thyng concernyng the fynyshyng and performyng of all the seid vawtes and batelments, as well workmen and laborers, as all manner of stuff and ordinaunce as shall be requyred or necessary for performance of the same: provided alwey that the seid John Wastell shall kepe continually 40 fre-masons workyng upon the same. The seid John Wastell graunteth also and byndeth hymself by these presents to performe and clerely fynysh all the seid vawtes and batelments on this side the ffeeste of the Nativitie of Seynt John Baptiste next ensuyng after the date hereof; And for the good and sur performyng of all these premysses, as is afore specyfyed, the seid provost and scolers granten to pay unto the seid John Wastell for ston and workmanship of every the seid porches with al other charge as is afore feherfed 25 *l*.

And for evry of the seid seven chapels in the body of the churche after the platt of the seid porches 20 *l*.

And for vawtyng of evry of the other nine chapels behind the quyre to be made of more course work 12 *l*.

And for ston and workmanship of the batelments of all the seid chapels and porches devidid into twenty severys evry severey at 100 *l*.

And for all and singler covenants before reherfed of the partye of the seid John Wastell wele and truly to be performed and kept, he byndeth himself, his heirs and executors in 400 *l*. of good and lawfull money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the ffeeste of the Purification of our blessed Lady next comyng after the date of these presentes; and in lyke wise for all and singler covenantes afore reherfed of the party of the seid Mr. Provost, scolers and surveyor wele and truly to be performed and kept, they bynde themselves, their successors and executors in 400 *l*. of good and lawfull money of England to be paid unto the seid John Wastell at the seid ffeeste of the Purification of our blessed Lady, in witnesse whereof the

the parties aforesaid to these present indentures interchangeably have sett their seales, the day and yere above wryten.

**T**HIS INDENTURE made the fourth day of January in the fourth yere of the reign of our soverayn lord'kyng Herry the 8th, betwene Mr. Robert Hacombleyn provost of the kyng's college royal in Cambrydge and the scolers of the same with the advice and'agrement of Mr. Thomas Larke surveyor of the kyng's works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witheffeth, That it is covenanted, bargayned, and agreed betwene the parties aforesaid, that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre costs and charges the fynyalls of the buttrasses of the grete church there, which be 21 in numbre; the seid fynyalls to be well and workmanly wrought made and sett up after the best handelyng and forme of good workmanship, according to the platts conceyved and made for the same, and according to the fynyall of oon buttrasse which is wrought and sett up, except that all these new fynyalls shall be made sum what larger in certayne places, according to the mooles for the same conceyved and made; also it is covenanted, bargayned and agreed between the parties aforesaid that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre cost and charges the fynyshing and performyng of oon towre at oon of the corners of the seid church, as shall be assigned unto him by the surveyor of the seid works; all the seid fynyshing and performyng of the seid towre with fynyalls, ryfaat gabbletts, batelments, orhys, or crosse quarters, and every other thyng belongyng to the same to be well and workmanly wrought made and sett up after the best handelyng and forme of goode workmanship, accordyng to a platt thereof made remayning in the kepyng of the seid surveyor. The seid John Wastell to provide and fynde at his cost and charge as moche good suffycient and able ston of Weldon quarryes, as shall suffice for the performyng of the fynyalls of all the seid buttrasses, and also for the performyng and fynyshing of oon of the towres, as is afore specified, together with lyme, sand, scaffolding, mooles, ordinaances and evry other thyng concernyng the fynyshyng and performyng of all the buttrasses and towre aforesaid, as well workmen and laborers, as all manner of stuff and ordinaances as shall be required or necessary for performance of the same, except the seid Mr. Provost, scolers and surveyor granten to lend to the seid John Wastell

sum.

sum parte of old scaffoldyng tymbre, and the use of certayne stuff and necessaries there, as gynnnes, whels, cables, hobynatts, sawes, and such other as shall be delyvered to him by indenture; and the seid John Wastell to delyvve the same agayne unto the seid surveyor as sone as the seid buttrasses and towre shall be performed. The seid John Wastell graunteth also and byndeth himself by these covenants to perform and clerely fynish all the seid buttrasses and towre on this side the feest of the Annunciation of our blessed Lady next ensuyng after the date hereof; and for the good and sure performyng of all these premysses, as is afore specifyed, the seid provost and scolers covenanten and granten to paye unto the seid John Wastell for the performyng of evry buttrasse 6*l.*—13*s.*—4*d.* which amownteth for all the seid buttrasses 140*l.* and for performyng of the seid towre 100*l.* to be paid in forme followyng; that is to sey, from tyme to tyme as moche money as shall suffice to pay the masons and other laborers ratelly after the numbre of workmen; and also for ston at suche times and in suche form as the seid John Wastell shall make his provisyon or receyte, of the same ston, from tyme to tyme as the case shall requyre; provided alway that the seid John Wastell shall kepe continually sixty fre-masons working upon the same works, as sone as shall be possible for him to call them in by vertue of suche commissiyn as the seid surveyor shall delyvve unto the seid John Wastell for the same entent; and in case ony mason or other laboror shall be found unprofytable or of ony suche ylle demeanour whereby the worke should be hyndred or the company mysfordred, not doing their duties accordyngly as they ought to doo, then the seid surveyor to indevor himself to performe them by such wayes as hath byn there used before this time; and also the forenamed Mr. Provost, scolers and surveyor shall fynde as moche iron worke for the fynyalls of the seid buttrasses as shall amounte to five shillings for every buttrasse; that is in all 4*l.*—5*s.* And whatsoever iron werke shall be occupied and spent about the seid werkes and for suertie of the same above the seid five shillings for a buttrasse, the seid John Wastell to here hytt at his own cost and charge; and for all and singuler covenants afore rehearsed of the partye of the seid John Wastell wele and truly to be performed and kepte, he byndeth himself, his heirs and executors in 300*l.* of good and lawfull money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the feste of Ester next comyng after the date of thes presentes; and in lyke wise for all and singuler covenantes afore rehearsed of the partye of the seid provost, scolers and surveyor wele and truly to be performed and kepte, they bynde them their successor

and

and executors in 300*l.* of good and lawfull money of Englande to be paid unto the seid John Wastell at the seid ffeſte of Ester, in witness, whereof the parties aforesaid to this present indenture interchangeably have sett their seales the day and yere above wryten.

**T**HIS INDENTURE made the thirde day of the moneth of May in the yere of the reigne of Henry the 8th by the grace of God kyng of England and Fraunce, defendor of the feyth and lorde of Ireland, the eightene, betwene the right worshipfull masters Robert Haccombleyn doctour of divinitie and provost of the kynges college in the universitie of Cambridge, William Holgyllle clerke master of the hospitall of Saint John Baptiste called the Savoy besydes London, and Thomas Larke clerke archdeacon of Norwyche on that oon partie, and Fraunces Wylliamson of the paryshe of Saint Olyff in Southwerke, in the countie of Surrey glasyer, and Symond Symondes of the paryshe of Saint Margret of the towne of Westmynster in the countie of Middlesex on that other partie, witnesse, That it is covenanted, condescended and agreed betwene the seid parties by this indenture in manner and forme folowing, that is to wete, the seid Fraunces Wylliamson and Symond Symondes covenante, graunte, and them bynde by these presents that they shalle at their owne propre costes and charges welle, suerly, clenely, workmanly, substantially, curiously and sufficiently glasse and sett up, or cause to be glased and sett up foure wyndowes of the upper story of the great church within the kynges college of Cambridge, that is to wete, two wyndowes on the oon syde of the seid church, and the other two wyndowes on the other syde of the same church with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the old lawe and of the newe lawe after the forme, maner, goodenes, curyousitie and clenelynes in every paynt of the glasse wyndowes of the kynges newe chapell at Westmynster; and also accordngly and after suche maner as oon Barnard Fflower glasyer late deceased, by indenture stode bounde to doo; and also accordngly to suche patrons otherwyse called vidimus, as by the seid masters Robert Haccombleyn, William Holgyllle and Thomas Larke, or by any of them, to the seid Fraunces Wylliamson and Symond Symondes or to either of them shal be delivred, for to forme glasse, and make by the foreseid foure wyndowes of the seid church; and the seid Fraunces Wylliamson and Symond Symondes covenante and graunte by these presents that two of the seid wyndowes shal be clerely sett up and fully synyshed after the fourme aboveseid within two

yeres next ensuyng after the date of these presentes, and that the two other wyndowes redydue of the seid foure wyndowes shal be clerely sett up and fully fynished within three yeres next ensuyng after that—without any furdur or longer delay. Furdermore the seid Ffraunces Wylliamson and Symond Symondes covaunte and graunte by these presentes that they shalle strongly and suerley hynde all the seid foure wyndowes with double bands of leade for defence of great wyndes and other, outragious wethers; and the seid masters Robert Haccombeyn, William Holgylle and Thomas Larke covaunte and graunt by these presentes that the seid Ffraunces Wylliamson and Symond Symondes shall have for the glasse workmanship and setting up of every foot of the seid glasse by them to be provided, wrought, and sett up after the forme aboveseid sixtene pence sterlinge; and where the seid Ffraunces Wylliamson and Symond Symondes, and also John a More of the paryshe of Seint Margaret of the towne of Westmynster in the countie of Middlesex squyer, John Kellet of the same paryshe towne and countie yoman, Garrard Moynes of the paryshe of Seint Olyffe in Suthwerke in the countie of Surrey joyner, and Henry Johnson of the paryshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex cordwaner by their writtyng obligatory of the date of these presentes be holden and bounde to the seid masters Robert Haccombeyn, William Holgylle and Thomas Larke in the summe of two hundred pounds sterlinges to be paid at the ffeeste of the Nativitie of Seint John Baptiste, now next comyng after the date of these presentes, as in the same writtyng obligatory more plainly at large dothe appere; neverthelesse the same masters Robert Haccombeyn, William Holgylle and Thomas Larke for them and their executors covaunte and graunte by these presentes, that yf the said Ffraunces Wylliamson and Symond Symondes on their part wele and truly performe, observe, fulfille and kepe all and every the covaunts, bargaynes, graunts, and promyses and agreements aforeseid in manner and fourme as is above declared, that then the same writtyng obligatory shall be voyd and had for nought, and else it shall stande in full strengthe and effect. In witnesse whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere aboveseid.

**T**HIS INDENTURE made the laste day of the moneth of Aprelle in the yere of the reigne of Henry the 8th by the grace of God kyng of England and  
 14 Ffraunce,



Ffraunce, defendor of the ffeyth and lorde of Ireland the eightene, betwene the right worſhepfulle maſters Robert Haccombeley, doctur of divinitie and provost of the kynges college in the univerſitie of Cambridge, maſter William Holgylle clerke maſter of the Hoſpitale of Seint John Baptiſte called the Savoy beſydes London, and maſter Thomas Larke clerke archdeacon of Norwyche on that oon partie, and Galyon Hoone of the paryſh of Seint Mary Magdalen next Seint Mary Overey in Suthwerke in the cuntie of Surrey glaſyer, Richard Bownde of the paryſhe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middleſex glaſyer, Thomas Reve of the paryſhe of Seint Sepulchre without Newgate of London glaſyer, and James Nycholſon of Seint Thomas Spyttell or Hoſpitale in Suthwerke in the countie of Surrey glaſyer on that other partie witneſſeth, That it is covenanted, conſcended and agreed between the ſeid parties by this indenture in manner and forme folowing, that is to wete, The ſeid Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholſon covenante, graunte, and them bynde by theſe preſentes, that they ſhale at their own propre coſtes and charges well, ſuerly, clenely, workmanly, ſubſtantly, curiouſly and ſufficiently glaſe and ſette up, or cauſe to be glaſed and ſett up eightene wyndowes of the upper ſtory of the great church within the kynges college of Cambridge, whereof the wyndowe in the eſte ende of the ſeid church to be oon, and the wyndowe in the weſte ende of the ſame church to be another; and ſo ſeriatly the reſydue with good, clene, ſure and perſyte glaſſe and oryent colors and imagery of the ſtory of the olde lawe and of the newe lawe after the forme, maner, goodenes, curioſytie, and clenelynes, in every poynt of the glaſſe wyndowes of the kynges newe chapelle at Weſtminſter; and alſo accordyngly and after ſuche maner as oon Barnard Fflower glaſyer late deceaſed, by indenture ſtode bounde to doo, that is to ſay, ſix of the ſeid wyndowes to be clerely ſett up and fynyſhed after the forme aforeſeid within twelve moneths next enſuyng after the date of theſe preſentes; and the twelve wyndowes reſidue to be clerely ſett up and fully fynyſhed within foure yeres next enſuyng after the date of theſe preſentes; and that the ſeid Galyon, Richard, Thomas Reve and James Nycholſon ſhale ſuerly bynde all the ſeid wyndowes with double bands of leade for defence of great wyndes and outragiouſ wetheringes; furthermore the ſeid Galyon, Richard, Thomas, Reve and James Nycholſon covenante and graunte by theſe preſentes, that they ſhall wele and ſufficyently ſett up at their owne propre coſtes and charges

all the glasse that now is there redy wrought for the seid wyndowes at such tyme and when as the seid Galyon, Richard, Thomas Reve and James Nycholson shal be assigned and appoynted by the seid masters Robert Haccombeleyne, Wylliam Holgylle, and Thomas Larke or by any of them; and wele and suffyciently shall bynde all the same with double bands of leade for the defence of wyndes and wetheringes, as is aforeseid, after the rate of two pence every ffootte; asid the seid masters Robert Haccombeleyne, William Holgylle and Thomas Larke covenante and graunte by these presentes, That the foreseid Galyon, Richard Bownde, Thomas Reve and James Nycholson shall have for the glasse workmanship and setting up twenty foot of the seid glasse by them to be provided, wrought, and sett up after the forme aboveseid eightene pence sterlinges; also the seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholson covenante and graunte by these presentes, that they shalle delyver or cause to be delyvered to Ffraunces Wyllyamson of the paryshe of Seint Olyff in Suthwerke in the countie of Surrey glasyer, and to Syntond Symondes of the paryshe of Seint Margarete of Westmynster in the countie of Middlesex glasyer, or to either of them good and true patrons, otherwyse called a vidimus, for to fourme glasse and make by other four wyndowes of the seid churche, that is to sey, two on the oon side thereof and two on the other syde, whereunto the seid Ffraunces and Symond be bounde, the said Ffraunces and Symond paying to the seid Galyon, Richard Bownde, Thomas Reve and James Nycholson for the seid patrons otherwyse called a vidimus as moche redy money as shal be thought resonable by the foreseid masters William Holgylle and Thomas Larke; and where the said Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholson by their writtyng obligatory of the date of these presentes be holden and bounden to the seid masters Robert Haccombeleyne, William Holgylle and Thomas Larke, in the some of five hundred markes sterlinges to be paide at the ffeiste of the nativite of Seint John Baptiste now next comyng after the date of these presentes, as in the writtyng obligatory more plainly at large may appere; neverthelesse the same masters Robert Haccombeleyne, William Holgylle and Thomas Larke for them and their executors wille and graunte by these presentes that yf the said Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholson well and truly performe, oblieve, fullfille and kepe all and every the covenantes, bargaynes, graunts, promyses and agreeementes aforeseid in maner and forme as is above declared, that then

the seid writtyng obligatory shall be voyde and had for nought, and else it shall stand in full strength and effect: In witnesse whereof the seid parties to these indentures interchangeably have fett their sealles.

YOVEN the day and yere abovesaid.

*\* De concessione officii Danieli Mittens.*

CHARLES, by the grace of God, &c. To all whome these presentes shall come, greeting;

Knowe yee that wee, haveing experience of the facultie and skill of Daniel Mittens in the art of picture draweing, of our especiall grace, certeine knowledge and meere motion, have given and graunted, and by theise presentes, for us, our heirs and successors, doe give and graunte unto the said Daniel Mittens the office or place of one of our picture drawers of our chamber in ordinary, and him the said Daniel Mittens, one of our picture drawers of the chamber of us, our heirs and successors, do appointe, constitute and ordaine by theise presentes, to have, houlde, occupy and enjoy the said office or place unto the said Daniel Mittens for and dureing his naturall life;

And further, of our more especiall grace and certeine knowledge and meere motion, wee have given and graunted, and, by theise presentes for us, our heires and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the said office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde, receive and enjoy the said fee and allowance of twentie pounds by the yeare, to the said Daniel Mittens and his assignes, for and dureing the naturall life of the said Daniel Mittens, out of the treasure of us our heirs and successors, at the receipte of the exchequer of us our heirs and successors, by the hands of the treasurer and chamberlaines of us our heirs and successors there for the tyme being, att the foure usuall feasts of the yeare, that is to say, at the feasts of the nativite of Saint John Baptist, St. Michaell the Archangell, the byrth of our Lord God, and the annuntiation of the blessed Virgin Mary, by

\* Rymer's *Fœdera*, vol. xviii. p. 171. See vol. iii. p. 151, of this work.

even portions to be paid, the first payment thereof to begin from the feast of the annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees, profitts, advantages, rights, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte appertayning, or which hereafter maie anie way be due belonging or apperteyning;

Wherefore our will and pleasure is, and wee doe by theise presentes, for us, our heires and successors, commaunde and authorize the saide treasurer, chauncellor, under-treasurer, and barons of the said exchequer for the tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom it doth or shall appertaine, doe not only upon sighte of theise our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens, and his assignes the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intente and meaning of theise presentes: and theise our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us, our heires and successors, to whome it shall apperteyne, a sufficient warrant and dischardge in this behalf;

Although expresse mention, &c.

In witnes, &c.

Witness our self at Westminster, the fowerth day of June.

*Per Breve de Privato Sigillo.*

*Pro Daniele Myttens.*

**R**EX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the king's chamber during his lyff. P. S.

De

\* *De concessione speciali Francisco Crane militi.*

CHARLES, by the grace of God, &c. To the treasurer, chancellor, undertreasurer, chamberlaines and barons of the exchequer; of us, our heires and successors now being, To the receiver generall of us, our heires and successors of our duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome it shall appertaine, and to everye of them, greeting.

Whereas upon our bargain heretofore made by ourself, with our trustie and well-beloved servant sir Francis Crane knight, for three suits of gould tapestries by him delivered to our use, we stand indebted to the said sir Francis Crane in the somme of six thousand poundes of lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuities or yeerelie pension or allowance of one thousand pounds for ten years, or reasonable recompence or allowance for the forbearance of the said debte of six thousand poundes, if wee shall fynde cause at anie time to pay in the same; and whereas we are graciously pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries, lately brought into this our kingdome by the said sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey;

Knowe yee that wee, as well in satisfaction of the said debte or somme of six thousand pounds, so as aforesaid mentioned to be by us oweing unto the said sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the said contribution for the better maintenance of the said worke of tapestries, of our especial grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents, for us, our heires and successors, doe give and graunte unto the said sir Francis Crane one annuities or yeerely pension of two thousand pounds of lawfull money of England by the yere,

To have, houlde, perceive, receive and take the said annuities or yeerely pension of two thousand pounds of lawfull money of England by the yere to the said sir Francis Crane, his executors or assignes, from the feast of the

byrth of our Lord God laſte paſte before the date hereof, for and during the terme, and untill the full ende and terme of ten yeares from thence next enfuing, fullie to be compleate and ended; to be perceived, had and taken at and from the handes of the receivor generall of us, our heires and ſucceſſors for the tyme being of our ſaid duchie of Cornwall, out of the rentes, ſomme and ſommes of money reſerved, due and payable, or hereafter to be due and payable unto us, our heires and ſucceſſors, for or in reſpect of the preemption of tynne within the counties of Cornwall and Devon, and which ſhall from tyme to tyme be paid unto and be remayning in the handes of the ſaid receivor for the tyme being, or at the receipt of the exchequer of us, our heires and ſucceſſors, by the hands of the treaſurer, undertreaſurer and chamberlaines of the ſaid exchequer for the tyme being or ſome of them, out of the treaſure of us, our heires and ſucceſſors from tyme to tyme remayneing in their or any of their handes, at the feaſtes of the nativite of St. John Baptiſte, and the byrth of our Lord God, by even and equal portions to be payde, the fiſte paymente thereof to be made at the feaſte of the nativite of St. John Baptiſte next enfuing the date of theiſ preſentes; wherefore our will and pleaſure is, and wee do hereby for us our heires and ſucceſſors ſtraightlie charge and commaund the receivor generall of us our heires and ſucceſſors of the ſaid duchie of Cornwall for the tyme being, and alſo the treaſurer, undertreaſurer and chamberlaynes of the exchequer of us our heires and ſucceſſors for the tyme being, that they or ſome of them, upon ſight of theiſ our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cauſe to be payde and delivered unto the ſaid ſir Francis Crane, his executors or aſſignes, the foreſaide annuities or yeerlie penſion of two thouſand poundes of lawfull money of England before by theſe preſents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theiſ our letters pattents.

And our further will and pleaſure is, and wee doe hereby, for us, our heires and ſucceſſors, give full power and authoritie unto, and alſo require and commaund, the treaſurer, chancellor, undertreaſurer and barons of the ſaid exchequer of us, our heires and ſucceſſors for the tyme being, or any other our officers to whom it ſhall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the ſaid receivor generall for the tyme being, of his accompte and accompts to be made for the revenue within his chardge, and receipte of and for all ſuch payments,

payments, somme and sommes of money as the said receiver shall from tyme to tyme paie and deliver to the said sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto us, our heires or successors, for or in respecte of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said receiver for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said treasurer, chancellor, undertreasorer, chamberlaines and barons of the exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglie, and shall be likewise a sufficient warrant and discharge to the said treasurer, undertreasorer and chamberlaines of the said exchequer for the time being, without any further or other warrant or declaration of the pleasure of us, our heires or successors, in that behalfe to be had, procured or obteyned; provided alwaies, and our intente and meaning is, that if wee, our heires or successors, shall at any tyme or tymes hereafter, during or within the said terme of ten yeares, paie or cause to be paie to the said sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money which the said sir Francis Crane, his executors or assignes shall in the meane time receive in liewe of one thousand poundes per annum, parcel of the said, annuitie of two thousand poundes per annum, intended to the said sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforesaid debte, and soe much more as the interest thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaid debte and all arrearages thereof then incurred, shall cease and determyne, but the other one thousand poundes, parcell of the said two thousand poundes, shall contynue and remayne in force, to be ymployed for and towards the maintenance and supportation of the said worke, according to our gracious intention in that behalfe, anie thing in theis presents contained to the contrarie notwithstanding.

And lastlie, our will and pleasure is, that theis our letters<sup>s</sup> patents, or the  
VOL. IV. Z inroll-

inrollment of them, shall be sufficient and of validitie, according to the true meaning of the same.

Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westminster the tenth daie of May.

*Per Breve de Privato Sigillo.*

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*\* De concessione dimissionis Franciscæ Ducissæ Richmond et Lenox et Franciscæ Cræne.*

CHARLES, by the grace of God, &c. To all to whome these presents shall come, greeting,

Whereas, our most deare and royall father, kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which divers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities; and finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling; out of these considerations, which were for the preservation of his majesties own honour and the good and benefitt of his loveing subjects, itt pleased his majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his majesties name and title thereupon, to be stamped, to be publicly used, and to passe betweene man and man for farthings, and did

\* Rymcr, vol. xviii. p. 143.



fettle and establish a rechange of them into money, whereby the poorer sort of people might buy and sell with more conveniencie, and the subject in generall receive ease without losse;

Nowe,

For that itt is found by experience had of the laudable use and constant rechange of those farthing tokens of copper into money, soe made by authority as aforesaid, that they are growne acceptable and pleasing to all our subjects, and of very necessary and daily use instead of single money, both for charity to the poore and for the more easie tradeing in pettie commodities,

We have thought fitt to contyue and establishe the use thereof by like letters patents, for the residue of the terme which our said royall father was pleased to graunt in that behalfe, in such manner as is hereafter specified.

Know yee therefore that wee, aswell in consideration of the premisses, as for divers other good causes and considerations us hereunto especially movinge, of our especiall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto our right trustie and welbeloved cosen, the lady Frances duchesse dowager of Richmond and Lenox, and to our welbeloved servant, sir Francis Crane knight, their executors, administrators and assignes, full free and absolute licence, power and authority that they the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, by themselves or any of them, or by their or any of their deputies, workmen or servants, shall and may, during the termes of yeares hereafter in these presents mencyoned, make, in some convenient place at their or any of their pleasure or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them, yssued amongst the loving subjects of us our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyoned, and the same, soe made, to utter, dispose, disperse, and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeeres hereafter in these presents mentioned;

And our will and pleasure is, that the said farthinge tokens shall be made exactly and officially of copper, by engines or instruments, haveing on the one side two scepters crossing under one diademe, and on the other side a harpe crowned, with our title Carolus Dei Gratia Magne Brittannie, Francie et Hibernie Rex, weighing six graines a-piecc or more, at the discretion of the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett upon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expressed.

And further of our more ample grace, cestayne knowledge and meere motion, and for the considerations aforesaide, and to the intente that the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, shall and may have and enjoy the full benefit and profit intended unto them as by this our graunt, wee doe by these presents, for us our heires and successors, straightlie prohibite and forbid all and everie person and persons whatsoever (other than the said duchesse dowager of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such out farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any tyme after the commencement of these our letters patents, upon payne of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered, or found, contrary to the true meaning of these presents; and upon such further paynes, penalties, and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commaundment in this behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant unto the said duchesse of Richmond and Lenox and sir Francis Crane,

Crane, their executors, administrators and assignes, without any account to be given or rendered to us our heires or successors for the same ;

And further alsoe, for the better execution of this our grant, wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, that they, by themselves, their deputies, servants or factors, or any of them, att all tymes and from tyme to tyme dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vessell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause to make search within any of our said realmes and domynions by water or land, aswell within liberties as without, and there to searche and try by all waies and meanes for all such counterfeit farthinge tokens, or other tokens, engynes and instruments made for the makinge of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents ; and finding any such tokens, instruments or engynes, to arrest, seize, carry away and deteyne the same to the use in these letters patents before mentioned and expresse ;

To have and to hold, perceive, use, exercise and enjoye all and singuler the aforesaide powers, liberties, priviledges, licences, graunts, authorities, and other the premisses, unto the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators, and assignes, from the day of the date hereof, unto the first day of August next comeing, and from thenceforth for and dureing the whole terme and tyme of seventeen yeares then next ensueing and fully to be compleat and ended.

Yielding and paying, and the said duchesse of Richmond and Lenox and sir Francis Crane, for themselves, their executors and administrators, doe covenant, promise and grant, to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yerely rent or somme of one hundred marks of lawfull money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the nativity of St. John Baptist, and the birth of our Lord God, or within twenty eight dayes next after the said feasts, by even and equal portions yerely

to be paid during the termes aforesaid, the first payment thereof to begin at the feast of the nativity of St. John Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts :

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty-eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect, any thing in these presents containyd to the contrary notwithstanding :

And further, of our more especiall grace, certeyne knowledge and meere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and succeffors, doe give and graunt unto the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, all such profitts, gaynes, benefitts and advantages as shall be, from tyme to tyme during the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issuing or exchanging of all such farthing tokens of copper in manner and forme aforesaid ; to have, perceive, receive and take the said profit, gayne and benefitt, to be raised and made as aforesaid, to the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and succeffors for the same, other than the yerely rent in and by these presents reserved, and the moiety or one halfe of the forfeitures which shall happen during the said termes as aforesaid ;

And for the better distributing and dispersing of the said farthing tokens the said duchesse of Richmond and Lenox and sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our heires and succeffors by these presents, that they the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, during all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loving subjects shall be willing to give or disburse for the same, but alsoe,

during

during the said termes, to deliver unto any our loving subjects that shall find themselves surcharged with more of the farthing tokens heretofore made by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, than he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shillings in farthing tokens, aswell of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens; and to the intent the said tokens may be brought to a more frequent and generall use for the good of our loving subjects without any inconvenience, according to our gracious intention: our will and pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and wee doe hereby command and authorize the said duchesse of Richmond and Lenox and sir Francis Crane, their executors, deputies and assignes, from tyme to tyme, to send such a convenient quantety of them into as many citties, burroughs corporate and markett townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes for the rechange of the tokens to be uttered to the citizens or inhabitants of the said citties, borroughs corporate and markett townes and other places, and such other as shall be there resiant or resort thither, if cause shall require; and our pleasure and command is that the chief officers and governors, with the ministers and constables of such citties, borroughs corporate and markett townes, doe endeavour that the said tokens may be there disperfed and freely passe betwixt man and man for the value of farthings as before is exprest:

And further wee doe hereby straightly charge and command all and singuler majors, sheriffs, constables, head-boroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be adding and assisting in all lawfull and convenient manner unto the said duchesse of Richmond and Lenox and sir Francis Crane, their executors administrators and assignes, and their apd every of their deputies, factors and servants, in the due execution of these our letters patents, upon payne of our high

high displeasure, and such paynes, punishments and imprisonments as by the lawes and statutes of this our realme of England and Ireland, or by our prerogative royall, may or can be inflicted upon them for their contempts in this behalfe:

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters patents of our said deare father, shall still passe and be yssued amongst our loving subjects, within our said realmes of England and Ireland and domynion of Wales, for the value of farthings in such manner and forme as the same during the force of the said letters patents did passe and were yssued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limited and appointed for such farthest tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witnes our seffe att Westminster, the eleventh day of July.

*Per Breve de Privato Sigillo.*

*Pro Francisco Crane.*

**R**EX, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, una cum custodia sigillorum ejusdem ordinis durante vita.

P. S.

*A Grant of the Office of Master-Mason and Architect.\**

**C**HARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

\* Rymer, vol. xviii. p. 675. See vol. iii. of this work, p. 164.

To all whome these presents shall come, greeting.

Knowe yee that wee, of our especiall grace, certeine knowledge and meere motion, and for divers other good causes and considerations us at this present moving, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and welbeloved servaunt Nicholas Stone the office and place of our master mason and architeckt for all our buildings and reparations within our honour and castle of Windsor, and him the said Nicholas Stone our said master mason and architeckt for all our said buildings and reparations within our honour and castle of Windsor aforesaid, wee doe make, ordaine, constitute and appointe by these presents,

To have hold execute and enjoy the said office and place of our master mason and architeckt for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and during the terme of his naturall life;

And further, of our more ample grace, certeine knowledge and meere motion, wee have given and graunted, and by these presents, for us, our heires and successors, wee doe give and graunt to the said Nicholas Stone for the executing of the seid office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath, had or ought to have had and enjoyed; to have and yearly to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and during the naturall life of him the said Nicholas Stone, out of the treasure of us, our heires and successors, by the hands of the treasurer and chamberlaines of us, our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the nativitie of Saint John Baptist, Saint Michael the Archangell, the birth of our Lord God, and the annuntiation of the Blessed Virgin Mary, by even and equall portions yearlie to be paid, together with all other profits, commodities and allowances to the same office and place due, incident, or in anie wise appertayning, in as lardge and ample manner as the said William Suthis or any other person or persons heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

*Per Breve de Privato Sigillo.*

*Pro Nicholao Stone.*

THE king, the twenty-first day of Aprill, granteth to Nicholas Stone the office and place of master mason of all the king's buildings and reparations within the honor and castle of Windsor during his life. P. S.

*De concessione officii Abrahamo Vanderdoort\*.*

CHARLES, by the grace of God, &c. To all to whome, &c. greeting.

Whereas our welbeloved Abraham Vanderdoort esquire hath, by many chargeable tryalls and long practice, attayned to the art, mistery, science and skill of imbossing and making of medales, great or finale, moulded or pressed, or in any other manner in gould, silver or brasse, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowe alsoe growne in use amongst many of the princes of Christendome:

Knowe yee therefore that wee, being willing to appropriate to our selfe the service and imployment of the said Abraham Vanderdoort in that arte, mistery, science and profession, have of our speciall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us, our heires and successors, doe give and grunt unto the said Abraham Vanderdoort, the office or place of maister imboiler and maker of the medales of us, our heires and successors of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other matter whatsoever: and to have the overseeing and keeping of the same, for the service of us, our heires and successors;

\* Rymer, vol. xviii. p. 73. See vol. iii. p. 184 of this work.



and him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, appointe and ordaine to be the maister imboller and maker of the medales of us, our heires and successors, of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us, our heires and successors;

To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and during the natural life of him the said Abraham Vanderdoorte.

And further, of our especiall grace, certeyne knowledge and meere motion, wee have given and graunted, and by theis presents for us, our heires and successors, doe give and graunte unto the saide Abraham Vanderdoorte, for the exercisinge of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us, our heires and successors, by the hands of the treasurer and chamberlaynes of us, our heires and successors there for the tyme being, at the fower usual feasts of the yeare, that is to saye, at the feast of the nativite of Sainte John Baptiste, Sainte Michael the Archangell, the birth of our Lord and the annuntiation of the blessed Virgin Mary, by even portions to be paid; the firste payment thereof to begin at the feast of Sainte John Baptiste next coming after the date hereof, together with all and all manner of other fees, profits, advantages, rightes, liberties, commodities and emoluments whatsoever to the said office or place belonging or of right apperteyning, or which hereafter may any way be due, belong or apperteyne; wherefore our will and pleasure is, and wee doe, by these presents, for us our heires and successors command and authorize the said treasurer, chancellor, undertreasurer and barons of the said exchequer for the time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onely upon sighte of theis our lettres patents or the inrollment of them, from tyme to tyme, paie and deliver, or cause to be paid and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes as the same shall growe due, but doe alsoe give

allowance thereof according to the true intent and meaning of these presents; and theis our lettres patents or the inrollment thereof, shall be yearlie and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us, our heires and successors, to whome it shall apperteyne, a sufficient warrant and discharge in this behalf:

Although expresse mention, &c.

In witnes, &c.

Witness our selfe att Westmynster, the fourteenth day of May.

*Per Breve de Privato Sigillo.*

*\* De concessione ad vitam Abrahamo Vanderdoort.*

CHARLES by the grace of God, &c. To all whome, &c. greeting.

Whereas wee have appointed our servaunt Abraham Vanderdoort esquire to oversee and take care of all our pictures which are at Whitehall and other our houses of resort, to prevent and keepe them (so much as in him lyeth) from being spoiled or defaced, to order, marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the making and copying of pictures as wee or the lord chamberlaine of our houthold shall direct; and to this end are pleased that hee shall have accessse at convenient times into our galleries, chambers and other roomes where our pictures are;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as aforesaid, of our especiall grace, certeyne knowledge, and meere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heires and successors; and him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne, and appointe to be the overseer of all the pictures of us our heires and successors, to have, hold, occupy and

\* Rymer, vol. xviii. p. 100. See vol. iii. p. 184 of this work.

enjoy

enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace, certeyne knowledge and meere motion, wee have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exercising of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeare, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heires and successors, out of the receipte of the exchequer of us, our heires and successors, by the hands of the treasurer and chamberlaynes of us, our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the nativite of Sainte John Baptiste, Sainte Michael the Archangell, the byrth of our Lord God, and the annunciation of the blessed Virgin Mary, by even portions to be payde; the firste paymente to begin at the feast of the nativite of St. John Baptiste pexte coming after the date hereof:

Wherefore our will and pleasure is, and wee doe by theis presents for us, our heires and successors, commaunde and authorize the said treasurer, chauncellor, undertreasurer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only uppon sight of theis our lettres patents, or the inrollment of them, from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes the said yerely fee and allowance of fortie poundes, as the same shall growe due, but doe alsoe give full allowance thereof according to the true intent and meaning of theis presents; and theis our lettres patents, or the inrollment thereof, shal be yerely and from tyme to tyme, aswell to the said treasurer and chamberlaynes of our said exchequer, as to all other the officers and ministers of us, our heires and successors, to whome it shall or may apperteyne, a sufficient warrant and discharge in this behalfe;

Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westmynster the thirtieth day of May.

*Per Breve de Privato Sigillo.*

*De warranto speciali pro Georgio Duci Buckingham et aliis\*.*

CHARLES, by the grace of God, &c. To our right trusty and right entirely beloved cosen and counsellor

George duke of Buckingham our high admirall of England,

To our right trusty and right welbeloved cosen and counsellor  
Henry earle of Holland,

To our right trusty and right welbeloved counsellor  
Edward lord Conwey one of our principall secretaries of state,

And to our trusty and right welbeloved  
Spencer lord Compton,

And

To our trusty and welbelovèd servants  
Sir Henry Mildmay knight, master of our jewell-house,

And

Endymion Porter one of the groomes of our bedchamber, and to all other our officers, ministers and loving subjects whom ytt may any way concerne, greetinge.

Whereas wee have lately employed the said duke of Buckingham and earle of Holland as our ambassadors extraordinary to the States of the United Provinces, and for our speciall service have commaunded the said lord Compton to deliver into the hands of the said lord Conwey the severall jewells, hereafter particularly mentioned, being at that tyme in his custody (that is to say)

A great riche jewell of goulde, called The Mirror of Greate Brittain, having twoe faire table dyamonds, twoe other large dyamonds cutt lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in fau-cetts without soyle:

A faire jewell in fashion like a sether of goulde, having in the middest one greate dyamond and thirty other dyamonds of severall hignes, and five small dyamonds in a crosse:

A faire flower of goulde with three greate ballasses in the middest, a greate

\* Rymer, vol. xviii. p. 236.

poynted dyamond and three great pearles fixte with a faire pearle pendant, called The Brethren :

A greate poynted dyamond with the collett taken from a collar of goulde, wherein yet remaines eighte greate rocke rubies and twenty greate pearles sett in twoes, with a long pearle pendant :

A broken collar of goulde of thirty peeces, whereof fifteen are roses and fifteen crowned cyphers of the late kinge and queens names, wherein are nowe remaining eleaven poynted dyamonds and nync table dyamonds :

A jewell of goulde of the letter *I*\*, havinge one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and a greate ovall pearle pendant :

The greate collar of ballast rubies, conteyninge twenty peeces of gould, whereof ten are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece :

One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one ballast ruby without foyle in a collett of goulde enamelled :

A greate amatist in a collett of goulde :

All which jewells the saide lord Compton according to our commaundment did deliver unto the saide lord Conwey and the saide lord Conwey by our commaundment did deliver them uppon or neare aboute the eighte day of November nowe last past unto the said Endymion Porter to be carried beyond the seas into Holland, and there to bee delivered unto the saide duke of Buckingham and earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide sir Henry Mildmay the master of our jewell house, by our like especiall commaundment uppon or aboute the sixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide duke and earle, or their servaunts for them, theis severall parcells of riche plate and jewells hereafter particularly mentioned in theis presents,

That is to saie,

\* Probably for K. James.

Inprimis, one bason of goulde; in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and seaventeene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eight clusters of pearles, there beinge fower faire pearles in every cluster; of the waighte of one hundred and thirteene ounces.

Item, one very faire layer of mother of perle, being a shell crazed in sundry places and limited againe, garnished with goulde, the foot thereof cutt eight square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and twoe faire emraulds, the shanke thereof garnished with twoe very faire rubies, two very faire emraulds, and three very faire pearles pendant, the body thereof garnished with twoe very faire rubies, two faire emraulds, two faire dyamonds and six pearles, the handle being an antique man of goulde garnished with sixe rubies, one emerauld, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to the same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands, houldinge betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoute downwards to the body with five dyamonds, two of them being greate, seven rubies, fower emraulds, one emrauld pendant, one blewe saphire, and three pearles pendant, with two severall pearles sett, and a longe pearle sett in the topp over the saide harte of ballace—weighinge, one hundred and threescore ounces :

Item; one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer sutable, havinge forty eight small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve greate saphires in the layer—weighing two hundred and twoe ounces :

Item, a bason and ewer of goulde, sett with dyamonds rubies and emraulds, and one greate ballace ruby in the midst of the ewer, the armes of Denmarke in the bason with Anna Regina—weighing one hundred threescore five ounces and a halfe :

Item, a faire boll of goulde, with a cover garnished with dyamonds rubies  
6 and

and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and halfe a quarter :

Item, a standing cupp of gould, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces scante :

Item, one cupp of goulde, with a cover graven on the body, with an alter and an inscription over itt (nil nisi vota), and the similitude of a temple graven with a peramides on the topp of the cover, and a harnised man on the topp thereof holding an antique shield in his left hand ; weighing two hundred ounces and a halfe :

Item, one bason and layer of goulde plaine, weighing one hundred fower-score and sixteene ounces :

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces :

Item, a faire standing cupp of gould, garnished about the cover with cleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and one perle pendent upon the cupp, with theis words *bound to obey and serve*, and *H. and I.* knitt together ; in the topp of the cover the queens armes, and queene Janes armes houlden by twge boyes under a crowne imperiall ; weighing threescore and five ounces and a halfe :

Item, a cupp of goulde with a cover garnished with red d roses and full sett, and garnished with course ballaces or rubies and saphires, and one and twentie troches of perles, three pearles in every troche, weighing fiftie six ounces scante :

Item, a highe salt of gould in the forme of a shippe, with a strikinge clocke in the cover garnished with dyamonds, rubies, saphires, emrauldes, jacints, amatis, ballaces and perles ; weighing one hundred threescore two ounces and a halfe :

Item, one salte of goulde, called *the Morris Daunce*, havinge the foote-garnished with sixe greate saphires and fiftene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing upon the shanke three great course saphires and three great course perles, upon the border about the shanke twelve course dyamonds, eightene course rubies, and fiftie twoe

garnishing perles, and standinge about that five morris dauncers and a taberer, haveing amongst the morris dauncers and taberer thirteene small garnishinge perles and one ruby, the lady houlding the salte haveing upon her garment from her foote to her face fiftye garnishinge perles and eighteene course rubies, the foote of the same salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and upon the top of the said faulte fower dyamonds, fower rubies and three greate perles, haveing upon the tyre of her head ten course rubies, twelve course dyamonds and twentie nyne course garnishinge perles; weighing one hundred fiftie one ounces and a halfe, and halfe a quarter :

Item, one cupp of goulde called *the Dreame of Paris*, haveing upon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse upon the cover, garnished with eighteene dyamonds greate and small, and in the five borders of the same cover thirtie two greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies, Venus and Pallas, either of them haveing one small rubie upon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe upon the five borders of the same fortie one great perles, Jupiter haveing his garment garnished with thirtie two small perles, Paris haveing one small perle upon the topp of his cap, Venus having twoe perles hanging downe from her chaplett, Juno haveing upon her chaplett hanging downe twoe small perles, and upon her buttocks twoe small perles, the horse garnished with twenty seaven perles great and small, the cupp haveing upon the foote and shanke twentie fixe rubies greate and small, tenne dyamonds of divers sorts, fower saphires, and thirty eighte perles greate and small; weighing one hundred twenty and one ounces :

Item, a trencher salte of goulde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles; weighing one and twentye ounces and a quarter :

Item, one cupp and cover of goulde, weighing thirtie ounces :

Item, one cupp of goulde the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of



of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde ; weighing twentie eighte ounces and a quarter :

Item, one high salte of goulde with a cover of goulde, in the cover twelve ballace rubies, nine saphires, three dyamonds, and on the topp a woman haveing a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting sixe perles, nynteene small dyamonds in the coronett, the cover weighing threescore ounces ; the salte sett with forty five ballace rubies, thirtie sixe saphires, seaven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante ; weighing in toto twoe hundred fowerfcore sixe ounces and a quarter :

Item, one cupp of goulde, the cover and spoote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emrauld, and another knobb of gould enamelled like an emrauld ; weighing twentie eight ounces and a quarter :

Item, one cupp, the boll thereof aggett ovall fashion, called *the Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, set about with fower antique heads of aggetts, in the inside one aggett cutt with twoe faces garnished with dyamonds ; weighing fiftie seaven ounces three quarters :

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces :

Item, one layer of goulde chased with longe dropps, the spoote betweene a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover ; weighing fortie ounces scante :

Item, eighte great dishes of goulde with armes, weighing one hundred fowerfcore fower ounces and a quarter :

Item, sixe trencher plates of goulde with armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelve fruite dishes of gould with the armes of Denmarke, weighing one hundred and fowerfcore five ounces and a quarter.

Item, a posnett of goulde with a cover, weighing twentic ounces and a quarter scante:

Item, a boll and cover of goulde with roses and crownes, and a crowne with a crosse on the topp of the cover, weighing threescore nyne ounces and halfe a quarter:

Item, one paire of goulde cupps with covers, havcinge blewe snake rings in the topp of their covers, weighing thirtie ounces and a halfe:

Item, twoe trencher plates of goulde standinge uppon pillars, weighing one hundred and tenne ounces one quarter and a halfe:

Item, one porringer and cover of goulde, weighing twenty seven ounces three quarters and a halfe:

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter:

Item, one cupp and cover of goulde, weighing twentie five ounces one quarter and a halfe:

Item, one cupp and cover of goulde, weighing twentic three ounces three quarters and a halfe:

Item, a collar of goulde, conteining seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters:

Item, a bason and ewer of goulde ovall fashon, weighing threescore eleaven ounces and a halfe:

Item, a gridiron of goulde, weighing twentic twoe ounces a quarter and a halfe:

Item, a cupp of aggott, with a cover garnished with gould and full of emeralds, turqueses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare; weighinge fiftie three ounces and halfe a quarter:

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphires and fower rubies, the steale of aggott, twoe little boyes, one of them houldinge

houldinge a perle and five perles hanginge: on the other parte of the body is a man on horsebacke, the body beinge a clocke within a cristall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enamelled white, twoe of them bearinge in either hand a perle; and the other twoe, the one haveinge twoe perles and the other hath one perle in theire handes, wantinge fower perles in the saide antique boys; the base or foote standinge uppon fower rounde cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp, beinge naked; weighing fowerscore and seaventeene ounces three quarters and a halfe:

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumphe*, with a case of murrey velvet, weighing three score and thirteen ounces:

Item, one layer, the foote body and handle of aggott, the body crafed, garnished with gould and sett with dyamonds, rubies and mathists, one emraulde and one saphire, the foote having a border of small rubies rounde aboute itt; weighing twentie eight ounces and halfe a quarter:

Item, a cupp of aggott with a cover of goulde like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine small dyamonds, and seaventeene ballace rubies, garnished with perles fixed and perles and beads of gould pendant; weighing three score and eight ounces:

All which jewells and plate have beene received by the said duke and erle, to be disposed of by them for our especiall service according as wee have given unto them private directions:

Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe contynued as itt were in a continuall discent for many years together with the crowne of England, and therefore it may not bee safe for the saide lord Compton, lord Conwey, sir Henry Mildmay and Endymion Porter, or any of them, to deliver them out of their severall charges, nor for the said duke and erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeing thereof, which in tyme to come mighte bee perrillous unto them, unless wee shoulde by some publike instrument declare that all this was done by our especiall commaundment and for our especiall service:

Knowe

Knowe all men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorisid and commaunded the saide lord Compton, lord Conwey and sir Henry Mildmay and Endymion Porter, to deliver theis 'severall jewells and plate, before severally mentioned, in manner as aforesaide, unto the saide duke and erle or such of their servants as they shoulde appointe to keepe the same;

And that wee did likewise authorise and commaunde the said duke and erle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particularly directed; and wee doe by theis presents declare and avowe the same, and that nothinge therein is done but by our owne ymmediate commaunde and for our owne ymmediate service; and our will and pleasure is, and wee doe by theis presents, for us our heires and successors, graunte that they the saide duke of Buckingham, erle of Holland, lord Conwey, lord Compton, sir Henry Mildmay, and Endymion Porter, and every of them, theire heires, executors and administrators, and theire and everie of theire landes, goods and chattells, bee for ever freed as against us our heires and successors for the doeing and performinge of our will and pleasure touchinge the premises, and that they and every of them be onely accomptable to us in our owne person for the disposing of the saide jewells and plate, and to none other nor in any other manner;

And theis presents, or the inrollment thereof, shal be unto them and every of them, and to all our officers and mynisters whom yt may any way concerne, a full and sufficient warrant and discharge in that behalfe.

In witnes, &c.

Witnes our selfe att Hampton Courte the seaventh day of December.

*Per ipsum Regem.*

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*A Monsieur le Compte d'Hollande.*

MONSIEUR,

MONS. L'Abé de Scaglia m'a commendé de vous faire ceste despesche pour la necessité qu'il y a que les affaires soient avancées et poussées, comme il dist,

dist, dens le grand chemin. Il y a un mois que j'ay envoyé une despesche a Monf. le Duc pour rendre compte de ce qu'il m'avoist enchargé et de ce que Monf. de Scaglia avoist a dire, la dicte despesche estant arivée trois jours apres le despart de Monseigneur le Duc; sa Maj. a pleu la lire et m'honorer de ces commends par une lettre que Monf. de Montagu m'a apportée du secretaire Canvuë. En ma precedente lettre j'ay fait recitt de ce que ce pouvoist apprendre issi des plus fraiches nouvelles de France, et de ce que Monf. l'Abé de Scaglia avoit appris a Brusselles, estant le sommaire d'une tres remarquable disposition qu'avoist l'Infante et le marquis Spignola a un accomodement, luy aiant demandé s'ils se pouvoient assurer que l'Angleterre leur donneroit bien deux mois de temps, pour recevoir les ordres requis d'Espagne. Or est il qu'en suite de la derniere lettre de Rubens, par la quelle il desiroist un entreveue de luy et de moye en Hollande, ie luy procuray un passeport du prince d'Oranges. Il ce transporta de Brusselles a Breda, d'ou il mescript qu'il avoist ordre de ces maistres de ne passer plus outre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France sentrevoioient, m'assurant par sa lettre qu'il me feroist veoir clairement que ceste punctualité estoist fondée sur des raisons justes, equitables et tendantes a l'avancement de l'affaire: mais aiant en singuliere recommandation d'accompagner les ordres que Monf. le Duc m'a données, avecq les circonstances requises a la reputation de sa Maj. ie montray la lettre a Monf. Carleton, et luy dis que ie n'estois nullement d'avis de bouger de la Haye ou des environs, et fis responce au dict S<sup>r</sup>. Rubens que ie luy'avois envoyé un passeport a sa requisition, en vertu duquel il pouvoist sans aucune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait; que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam, comme appert par les copies des lettres issi enclouffes. Il me fist responce, et sçaveoir quil partoist promptement pour Brusselles pour recevoir aultres ordres, estant tres sensible de quelque ombrage que ie pourois prendre, comme appert par cest lettre incluse quil escript a Monf. l'Abé de Scaglia, protestant que ceste resolution avoist esté prise pour le bien de l'affaire, ce qu'il m'eust tres particulierement fait entendre. Quelque jours apres il arriva a Delf, qui estoit le  $\frac{1}{11}$  du mois de Juillet, ou il m'a representé que si Don Diego Messias, qui est encore a Paris, n'eust tardé si long temps, il n'eust pas désiré de me veoir avant son arrivée; parce que l'Infante, attendant par luy tout ordre, ne sçavoit que dire: mais craignant que l'Angleterre prinst quelque ombrage de la longueur d'Espagne, elle lavoist envoyé pour m'assurer de son integrité, de son

zelle, et sincere intention. En un mot, pour faire cognoître que les ordres eussent estes plustost envoyés si l'Espagne n'eust pris c'este resolution d'envoyer Don Diego Messia, lequel a ce quil dist, a fait telle diligence qu'il est party le lendemain de ces fiançailles; le dict Don Diego aiant aussi tardé plus long temps par les chemains pour raison d'une fievre tierce laquelle le tient encore a Paris. La seconde raison pourquoy ils avoyent envoyé le S<sup>r</sup>. Rubens estoit, pour entendre si l'on avoit adyance pour procurer a la concurrence des estats, et si l'on avoit medité sur les expedients necessaires, pour facilliter les affaires, ou les plus grandes difficultes et obstacles ce rencontreroient en celles de Hollande. Que l'Espagne avoit escript en ces termes: Vous continuerez de traiter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Angleterre, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoit escript tres exactement a l'Infante, que, si aucun traité passoit par ces mains, quil seroit tres content que les affaires d'Alesmagne s'accommodassent, et qu'il tesmoigneroist d'estre un prince Chrestien. Le dict Rubens faisant des grandes instances pour sçavoir a quel expedians l'on avoit pensez; je luy fis response que par l'escript qu'avoit esté envoyé le 9. de Mars, pour response de ceux que j'avois apportée de la part de l'Infante, la balle (comme dire) estoit mise a leur pietz, que c'estoit a eux de parler, que le temps ne permet pas puis que nous ne voions encore aultre certitude de leur part que parelles, de faire aucune ouverture; que bier. estoit vray que Mon<sup>sieur</sup>. Carleton se devoist disposer a faire tout debvoir, mais qu'il nestoit possible d'avancer l'affaire sans que de la part d'Espagne l'on ne vist des tesmoignages efficaceux sur quoy il me dict que la serenissime Infante sçavoit bien quil ne se pouvoit rien faire sans les ordres requis et si long temps attendus; mais que son voyage, tendant a nous assurer de la bonne intention, et nous leuer de toutte doute, seroit acompagné de quelque advancement si, en attendant la venue de Don Diego Messias, il ce pouvoit trouver quelques expedians pour donner lumiere a l'acheminement du traité, et quainsi il retourneroit avecque quelque fruit. Je luy dis que pour corespondre aus assurances qu'il apportoit de la bonne intention de l'Infante—que ie le pouvois assurer de celle de sa Maj. Et puis qu'il avoit maintenant licence de ce promener par les villes de Hollande, que j'avois loisir de veoir mon<sup>sieur</sup>. Carleton lequel pourroit dire son sentiment sur quelques expedians; de la part duquel ie luy ay dict a son despart, qu'il s'esvertuera tant que sera possible, a mediter sur les expedians necessaires; et quen attendant qu'il avoit pensé a deux, estant toutesfois dict par maniere de discours,

ſçaveoir ſi pour l'Eleſtorat il ſe pouvoit adjouſter une voix davantage au colege, et que le ſurvivant des deux ſuccederoit ; le ſecond, que dens l'acommodement, afin d'interreſſer le prince, ſe rendasſe la ville de Breda. Quand aux plus difficiles comme ſe qui regarde ce mot de p'ays libre, et leſtroite confederation ratifiée il y a deux ans, qu'il eſperoit de trouver jour, eſtant ſon intention de la propoſer au roy a mon retour, lors que le dict S<sup>r</sup>. Rubens feroit veoir ce que Don Diego Meſſias apporteroit. Il a promis qu'il feroit toute diligence, et ſur ce ay eſté obligé d'attendre de ces premieres nouvelles, par advis de monſ. Carleton. J'ay faiſt entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les princes catholiques d'Alſemagne. L'argent quelle a promis de fournir aux ſtats ſur les premieres nouvelles quelle aura que l'armes des eſtats auſa aſſiegée quelque place, de forte que monſ. Rubens avecq pluſieurs autres diſcours qu'avons eu enſemble ſur la raiſon d'eſtaſt que le roy d'Eſpagne devoit pluſtoſt aveoir de ſouffrir un prince de la religion en Alſemagne, ſen eſt allé avecq la puce a l'oreille, eſperant a la venue de Don Diego Meſſias, comme a un Meſſic. Les proteſtations qu'ils font, et la neceſſité qui les ſemble preſſer, donne de l'aparence, ſi ce neſt que l'Eſpagne trompe meſme l'Infante ; ce que ce cognoitra bien toſt, car Rubens a promis que s'il s'apercevoit de telle choſe il en adverteroit promptement.

J'avois faiſt mention en ma premiere lettre, que l'on pouvoit aiſement remarquer que pluſieurs de ce pa'ys panchent du coſté de la France, et que la plus grand part avoyent une tres grande apprehenſion de ceſte rupture entre la France et l'Engleterre. Je m'eſtois adviſe denploier mon temps a faire quelque recoevil des meſmoires que j'ay des affaires paſſées ; et le communiquant avec monſ. l'abé de Scaglia, il a adioutté ce qu'il a creu eſtre convenable et utile, l'ayant reduit en une faſſon de lunettes d'Hollande pour faire veoir la verité et la forme des affaires. Je luy eſcript en langue Françoisé pour la traduire apres en Flamang avecq intention de le diſtribuer par eſcript parmi ceux qui ont le plus de pouvoir et de ſentiment en ce pa'ys, ſi telle eſtoit la volonte de ſa Maj. c'eſt pourquoy ie l'envoye ici jointe, vous ſuppliant den dire voſtre ſentiment.

L'ambaff. de Savoye m'a diſt que les diſputés des eſtats ont eſtes inviſtez et portez eſcrire en France, touchant l'intereſt qu'ils ont de la mauvaiſe intelligence de ces deux couronnes. Que pourtant ils prient ſa Maj. doublier

les offences receves et de vouloir suspendre les actes d'hostilité contre l'Angleterre, representant particulièrement que ce desordre portte la ruine de cest estats. Laquelle lettre a esté faicte par l'artifice du cardinal de Richelieu pour la faire imprimer a Paris, afin que ceux de la religion de France voient que les actions d'Angleterre sont mesmes odieuses a ces amis, afin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de porter le roy son maistre a des animosites contre l'Angleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offensée.

Nonobstant ceste ditte lettre que l'on croist estre sollicitée par Artsen lequel s'est faict cognoistre du tout François en ceste conjuncture; les estats cognoissent bien que l'Angleterre ne peut pour ces interets, n'y pour sa reputation permettre la perte de la Rochelle, comme aussi que la France aye grandes forces en mer, et estre pour les mesmes respects aussi bien interessez que l'Angleterre, qui donne assez de subject de croire qu'il y a de la necessité de les pousser, n'y ayant pas de doute, qu'ils suivroit tout a faict l'Angleterre en ce quelle voudroit traiter d'une paix d'Espagne, estants hors de toute sorte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont s'ayant la province d'Hollande esvertuee de fournir deux millions de livres, plus que par le passé pour suppleter a ce que la France manque. Le Sr. Rubens a veu lettres escriptes de France a l'Infante et marquis Spignola lesquelles sont dressées par le cardinal de Richelieu, disant lors que monf. de Montagu parloit au duc de Savoye touchant les affaires de la France, et l'Angleterre, que l'ambassadeur de France la resident estoit caché derriere la tapisserie pour oïr tout ce que ce disoit, ceste fourbe estant controuee pour faire croire que la France est recherchée par l'Angleterre et que mesmes la France est si esloignée de vouloir accomodement que ces ministres ne veulent pas paroistre ou sont ceux d'Angleterre, pour traiter avecques eux.

Le cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que c'est pour traiter avecq l'Angleterre, il a faict promptement escripre une lettre a Artsen, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les 40 livres qu'ils ont fourny au roy de Dennemarque d'apporter lenpêchement a l'accomodement des affaires entre l'Espagne et l'Angleterre; cest un argument que la France ne faict rien de bon que par



crainte et quand elle est forcée. Le bien qu' a desia apporté le bruiet de quel-  
que traitté avecque l'Espagne, maxime certain que l'entretien en est bon.

Les lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens  
Bordeaux n'aiants voulu accepter les nouveaux edits. Ceux de Bordeaux  
n'ont aussi voulu publier la desfence du commerce avecque l'Engleterre.  
Monf. l'abé de Scaglia m'a induit descrire qu'il seroist d'avis en ceste dispo-  
sition de leur faire sçaveoir de les vouloir traitter en amis, a condition qu'ils  
soient obliger d'assister ce que le roy de la Grand Bretagne entreprendra a leur  
avantage. Monsieur de Rohan a fait responce au roy par son agent que le  
roy luy avoit envoye pour tirer promesse de luy qu'il n'eust pas a ce remuer.  
Il a respondu qu'il se fera recognoistre bon serviteur du roy pourveu que la  
Rochelle soit remise en toute sorte de librté, ce que fait cognoistre au roy  
que la deliberation des armes que monf. de Rohan prend, est avecque le con-  
sentement des eglises de France. Il a fait retirer madame de Rohan de Ge-  
neve, et sen va en Italie affin que personne ne soupconne quelle sollicette le  
roy pour son mary.

La Rochelle avoit fait pendre quelques uns qui avoient voulu persuader  
le peuple de s'unir avecque le roy.

Monf. de Guise est tres mal satisfait pour le commandement donné a  
monf. d'Angoulesme. Il estoit party vers Poittoi environ quatre ou cinq  
mille hommes et doit estre la a la fin du mois de Juillet. Je ne puis ob-  
mettre de faire recitt de la bonne repartie que monf. l'abé de Scaglia a fait  
a l'embassadeur de France et celuy de Venise issi resident, lesquelles pressoient  
fort qu'il se devoist entremettre en un accommodement, qu'il falloit procurer  
que la France vint a une suspension d'armes, sur quoy l'abé de Scaglia  
demende si la France avoit des piques longues de Calais a Douvre, car pour  
d'autres armes il n'en cognoissoit pas.

Jay represente a monf. de Scaglia ce que monf. Canoué m'a commande de  
de la part du roy, le dict Scaglia m'a fait veoir en mesme temps ce qu'il  
escrivoit a son Altesse touchant les affaires, pour le tenir tousiours dispose au  
dessain de sa maj. et dy engager ces amis, ce qu'il avoit recommande avecque  
toute l'ardeur que l'on pouvoist souhaister. Pour ce que regarde le voyage  
du baron de Pulcol, il attend responce d'un jour a autre, de tout ce que l'on

peut desirer de sa negotiation, estant party d'icy avecque toutes les instructions et memoires necessaires, il ne doute quil n'aye bien servy. Pour les affaires de Geneve il a dict a mons. de Montagu en ma presence comme il pourra asseurer son Altesse de tout ce que le roy luy a ordonné, et de plus que sa maj. est authourd'hui au point de rendre si grand service a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'autorité parmy ceux de Geneve et ailleurs que l'on pouvoit attendre quelque bon succès. L'abe de Scaglia s'asseurant que son maistre le trouvera bon, monsieur de Montagu s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particulièrement sur l'occasion de la maladie du roy, laquelle enpirant pouroit bien changer beaucoup de choses, autrement s'il tombe en fièvre cette comyne l'on dict desia, cela fortifiera les mal contents de France, et donnera toute sorte d'avantage a ceux qui en sçauront profiter, et quelque sorte de minne qu'ils fassent ils sont a present bien enpeschez, car indubitablement y l y aura beaucoup de brouilliers dans toutes les provinces de la France qui les rendront inutiles au roy pour le secours qu'il en pouvoit avoir tiré, jusques a tant que l'on soit en estât de faire d'avantage, comme mons. de Scaglia croit que fera si les affaires de Savoye et de Genes s'achevent.

L'abe de Scaglia avroit desiré de passer au plustost en Engleterre vers sa maj. mais est en ce point qu'il attend quelque response de madame de Soissons, il desire de pouvoir conclure avecq mons. de Candalle qui luy a promis de s'unir avecq mons. le comte de Soissons, lequel n'attend qu'une response pour établir ceste affaire la, mais il espere de partir d'icy, au plus tard en quinze jours, ou trois semaines, et desire que le vaisseau revienne envers le dict temps.

L'ambass. de France a fort desiré de pouvoir escrire quelque chose du retour de mons. de Montagu, il s'est adressé a mons. de Scaglia lequel luy a fait des responses assez ridicules, en particulier luy a proposé de demander a mons. Carleton passeport pour asseurer les vaisseaux du roy de France qu'il voiroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'ambass. de Venice et l'agent de Florence residant en Engleterre sont personnes qui interpretent en mal tout ce qui se faisoit en Engleterre, donnent les avis aux ennemis de la couronne, et estoient personnes dangereuses, en aiant souvent ouy des estranges rapports,

rapports. Monf. de Scaglia dict sur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel eſtaſt que l'on aye a parler ſens porter prejudice a l'ambaff. de Venice qui eſt en France parce que les principales chofes que monf. l'abe de Scaglia a ſeu, il les a de celuy de Paris, lequel eſt maintenant ſuſpect a celuy d'Angleterre.

Mais touchant ceſt agent de Florence qui eſt a Londres, le fr. Vertſelin m'a ſouvent donné des advis pour les dire a monf. le Duc, ne pouvant le dict Vertſelin ſouffrir les malices leſquelles il faiſoit paroître. Et j'ay remarqué ſelon les paroles que le dict Vertſelin m'a dittes que ſens doute ceſt agent de Florence a faiſt ce petit livret intitullé La tronique des favoris, et dedie a monf. le duc de Buckingham, dens lequel ie trouve les meſmes termes que le Vertſelin m'a raconté. Monf. de Scaglia m'a faiſt tenir le livret que j'aportteray quand et moy, ſa maj. m'ayant faiſt l'honneur de me commander par le ſecretaire Canove d'en faire raport, a qui j'ay auſſi eſcript un peu plus brievement et pour ne manquer a mon devoir ie n'ay voulu faillir de vous en donner la cognoiſſance.

Aouthordhuy ſont venues les lettres de France vieilles de 10 jours. Le roy eſt encore a Villeroy fort mal, ſa fievre eſt double tierce, avecque l'accident de la diſſanterie le rend en tres mauvais eſtaſt, les aſtologues diſant ſa fin, toutes les affaires ceſſent et pluſieurs tant dehors que dedans ſont aux atentes; il fuſt dict au roy que le cardinal de Richelieu lavoit lervy avecque beaucoup de paſſion, il dict ces mots, Il eſt vray ie le ſçay bien, mais le peuple ſe plaint fort.

Ils ont taché d'accepter le gouvernement de Grandmont, mais il la refuſe. Monf. D'Eſpernon c'eſt retiré a Bergerac, diſant puis qu'il ne peut empeſcher la ſoulevation du peuple, qu'auſſi ne veuſt il eſtre preſent ſi quelque mal arivoit.

Monsieur d'Angoulefme a eſte commende de ſ'areſter a Nior qui eſt a 10 lieues de la Rochelle, ils ont leve toute les garniſons tant de Boulogne et quartiers circonvoifins pour les envoyer a monf. d'Angoulefme. Madame la conteſſe de Soiſſons a mandé que le mariage luy plaift; mais dict a monf. de Scaglia quelle ne peut reſoudre que juſques a ce que ceſte maladie du roy prenne fin.

L'ambaffadeur

L'ambassadeur de Savoye a escript par homme expres la neccessite qu'il y a que monf. le Compte se desclare et prenne resolution principalement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fièvre tierce ; je crains fort un prolongement aux affaires, par ceste maladie.

Monsieur de Crecy aiant mande un courier pour faire sçaveoir au roy de l'armement de monf. de Savoye et l'onbrage que l'on devoit prendre de monf. de Soissons, le roy a mande a monf. de Crecy de ne bonger des frontieres et qu'il luy enverroit le regiment du Prince de Phalsbourg, le fils du cardinal de Guise qui fust tue a Blois, quil les requiroit a trois mille, le regiment du cheu. de Sault a deux mille, et si cela ne suffit, quil luy donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Monf. de Louvieres estant mis en prison a la Bastille en l'occasion de Chalais a demande a parler au cardinal Richelieu, le mesme jour a este mene a la Conciergerie, ou l'on fist son proces, ce dict qu'il doit avoir nomme plusieurs personnes et en particulier monf. le Grand Prieur et Vandome.

Monf. del Beuff sollicitte pour le gouvernement de la Picardie.

Le roy a este saigné quatre fois ; la fièvre tierce redoublée, ne bouge pas du lit.

Le cardinal ce paigné de rage les cheveux et la barbe avecque les ongles, ne permet que personne aproche du roy, mesme la royne.

Cest issi le sommaire de ce que les dernieres lettres disent.

Jespere que Vost. Exc. pardonnera a ma longue escripture partant du zelle

de, monseigneur,

Vostre tres humble tres obeissant

et tres oblige serviteur

ce 6 d'Aoust 1627, Haye.

B. GERBIER.

*De Concessione ad vitam Nicolao Laniere et aliis.*

**C**HARLES by the grace of God, &c. To the treasurer and undertreasurer of our exchequer now being, and that hereafter for the tyme shalbe, greeting,

Whereas wee have beene graciously pleased, in consideration of service done, and to be done unto us by sundrie of our musicians, to graunt unto them the severall annuities and yearly pensions hereafter following, (that is to say) to Nicholas Laniere master of our musick two hundred poundes yearly for his wages, to Thomas Foord fourescore poundes yearly for his wages, that is, for the place which he formerly held, fortie poundes yearely, and for the place which John Ballard late deceased held, and now bestowed upon him the said Thomas Foord, fortie poundes yearly, to Robert Johnson yearely for his wages fortie poundes and for stringes twentie poundes by the yeare, to Thomas Day yearely for his wages fortie poundes and for keeping a boy twenty fower poundes by the yeare, also to Alfonso Ferabosco, Thomas Lupo, John Laurence, John Kelly, John Coggeshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearely for their wages; and to Alfonso Bales and Robert Marthe, to each of them twentie poundes a peece yearely for their wages.

Theis are therefore to will and commaund you, out of our treasure in the receipt of our exchequer, to cause payment to be made, to our said musicians above mentioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feastes or termes of the yeare, (that is to say) at the feast of the nativite of St. John Baptist, St. Michaell the Archangell, the byrth of our Lord God, and the annunciation of the blessed Virgin Mary, by even and equall portions, during their naturall lives, and the lives of everie of them, respectively, together with all fees, profits, commodities, allowances and advantages whatsoever to the said places incident

and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same; and theis presents, or the inrollment thereof, shall be your sufficient warrant and discharge in this behalfe:

In witnes, &c.

Witnes our seffe at Westminster, the cleaventh day of July.

*Per Breve de Privato Sigillo, &c.*

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*De Concessione Denizationis Franciscq Cleyne et Philippo de Maecht \*.*

**REX** omnibus ad quos, &c. salutem.

Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et successoribus nostris, concedimus Francisco Cleyne et Philippo de Maecht in partibus transmarinis oriundis, seu quibus aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigere ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliæ, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur, et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Angliæ oriundus, et non aliter nec alio modo;

Ac quod ipsi omnes et omnimodas actiones factas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Angliæ oriundi;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tene-

\* Rymer, vol. xviii. p. 96.

menta reversiones et servitia, ac alia hereditamenta quecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis libi placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates franchiseas et privilegia hujus regni nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possit tanquam ligeus noster, infra dictum regnum nostrum Anglie oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque; aliquo statuto actu ordinatione seu provisione in contrarium inde antehac editis factis ordinatis seu provis, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante:

Provisio semper quod iidem Franciscus Cleyne et Philippus de Maecht hominibus ligeis nobis faciant, ac Lott et Scott, prout alii ligei nostri faciunt et contribuunt, solvant et contribuant, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et marchandis suis, prout alienigene solvant et solvere consueverunt.

Provisio etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamationes hujus regni nostri, tam edita quam imposterum edenda, teneantur et obedientes sint, et eorum alter teneatur et obediens sit, juxta formam statuti in ea parte nuper editi et provis.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

*Per Breve de Privato Sigillo.*

•\* *De Concessione ad Vitam Francisco Cleyne.*

CHARLES by the grace of God, &c. To all, to whome theis presents shall come, greeting :

• Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors doe give and graunte unto our trullie and welbeloved Francis Cleyne, a certeyne annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the year, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the nativite of St. John Baptist, St. Michaell the archangell, the byrth of our Lord God, and the annunciation of the blessed Virgin Mary, by even and equal portions to be paid,

Although expresse mention, &c.

In witnes, &c. •

Witnes our selfe at Westminster, the fourth day of June.

*Per Breve de Privato Sigillo.*

*The following slight notices relating to artists who have worked for the English, but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.*

**HUBERT JACOBS**, of Delft, painted portraits of severall English ; and it is pretended that, to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

• Rymer, vol. xviii. p. 112.



*John David de Heem*, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to king William, having inserted the monarch's head in the garland. The king brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

*Henry Pot*, of Harlem, drew the portraits of the king and queen of England, and of the principal nobility—at what time is not specified—probably they were Charles II. and his mother, &c. during their exile. Vol. ii. p. 43.

*John Lievens*, born at Leyden in 1607, was an admired painter of portraits. The prince of Orange presented to the English ambassador (who gave it to the king) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the royal family and most of the nobility, though then but 24 (it was in 1630), and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here; yet the tradition is confirmed by a MS. catalogue of king Charles's pictures, in which are named, the student; portraits of the prince and princess; and a salutation of the virgin. Descamps, vol. ii. p. 117.

*Palamedes Stevens*, according to Descamps, is still more our own, having been born at London in 1607, though he never practised here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I. where the son was born, soon after which he was carried by his father to Holland, and died at the age of 31. Descamps, vol. ii. p. 118.

*Nicholas de Helstokade*, of Nimeguen, painted the king of England. I suppose, Charles II. Ib. p. 112.

The directors of the Dutch East India-company gave 4000 florins for a picture of Gerard Dow, representing a woman with an infant on her lap, playing with a little girl; they presented it to Charles II. on his restoration; king William carried it back to Loo. Ib. 221.

*Giles Schuppen*, of Alcaer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says he was in England. Ib. 253.

King William gave 900 florins for a picture by *Mary Van Oofterwyck*.

*John Henry Roos*, born at Otterburg in the lower Palatinate in 1631, was a painter of landscape and animals, and, according to Descamps, came into England; but probably staid here very little time.

*William Schellinks*, according to the foregoing authority, was here too, but staid as little. He painted in Holland the embarkation of Charles II. at the restoration, which was reckoned his capital work.

*John de Baan*, born at Harlem 1633, became so considerable a portrait-painter that, on his arrival in England, Lely, who, if Descamps were to be credited, was the most jealous of his profession (which is a passion more likely to be felt by the worst artists than by the best), was exceedingly glad that De Baan returned soon to the Hague. He frequently drew king William and queen Mary, and painted king James in his passage through Holland. John de Baan died in 1702.

That neat and curious painter *Vander Heyden* was probably in England, for Descamps (vol. iii. p. 49.) mentions a view of the Royal-exchange by him.

*Francisco Mile* was here, but made no stay.

*Robert du Val*, who had been employed by king William at Loo, was sent over to clean the cartoons, and place them in Hampton-court. See his life in Descamps, vol. iii. p. 172.

*John Van Hugtenburch*, of Harlem, was employed by prince Eugene to paint his battles, and had a share in the designs for the triumphal tapestry at Blenheim.

*Augustine Terwesten*, of the Hague, born in 1649, visited England in the course of his studies.

*John Vander Spruit*, of Delft, painter of portraits, died at London. He is quite unknown. Vide Descamps, vol. iii. p. 261.

*Simon Vander Does* staid here but a very short time.

A  
L E T T E R  
TO THE  
EDITOR OF THE MISCELLANIES  
OF  
THOMAS CHATTERTON.

A  
L E T T E R  
TO THE  
EDITOR OF THE MISCELLANIES, &c.

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SIR,

YOU have so clearly marked me out as the person whom T. Chatterton first addressed, in order to extricate himself from his irksome situation; and you have accompanied that description with so injurious a picture of my behaviour, that my appearing to the citation will certainly not subject me to the suspicion of vanity. Perhaps I do not think that an anonymous editor, who, to satisfy an idle curiosity, calls on a private man for an account of a private transaction, is much entitled to an answer; still less to a public answer: because, were such summons to be obeyed, the public would be troubled with ten thousand impertinent discussions. But as you have gone much farther, and, founding yourself on a very unjust assertion (I hope on misinformation), have called for the indignation of the public against me, it becomes necessary to my own character to clear it in as public a manner.

And though, sir, you are the person to whom I shall address my vindication, you will allow me to forget you for a moment, while I make an apology to your superior and mine, that public you appeal to, for the liberty I take in troubling them with the cause of so insignificant a person as I am. Your mention of me as the first to whom Chatterton applied, is not the first notice laid before the public of my having been involuntarily involved in his story. Rumours, grafted on circumstances not fathomed, have even represented me as the primary cause of his dismal catastrophe; in some publications the expressions have been so little weighed and so unguarded, as almost to insinuate this cruel and most unjust aspersions. Some of my friends have been so kindly hurt at the misrepresentation, as to advise me to give an open account

of my conduct towards Chatterton, with which they were acquainted, and which they knew had been irreproachable. Conscious of my perfect innocence on that head, I chose to rest upon it. My time of life, aversion to controversy, and, above all, conviction that I am not of consequence enough to interest the attention of the public, made me decline the solicitation of my friends. You say, sir, that I am well known to the republic of letters: the description, I doubt, is too magnificent. A trifling writer, whose celebrity is confined to a very narrow sphere, scarce deserves that predication. However, my having been an author was an additional reason why I chose not to be so again, especially in my own cause. To be an author, indicates respect for the public; it implies ambition of meriting their regard. To cease to be an author, if one has not been totally an unsuccessful one, is a stronger mark of respect. It implies apprehension of forfeiting their approbation, when declining years may have impaired our faculty of pleasing. But there is a spacious difference between attempting to amuse the public by one's writings, and presuming to demand attention to one's self. This latter arrogance I dreaded; and it preponderated to make me silent. All I yielded to, was, to set down a faithful account of my intercourse with Chatterton, and to communicate it to some few persons. With that narrative I shall now indulge you, sir, as you express a wish to see it. If I violate my own law of not intruding the interests of a private man on the awful examination of the public, you, not I, sir, ought to be responsible. You, by your own confession ignorant of the circumstances of my transaction with Chatterton, have not only stigmatized it with the charge of having been contemptuous, but have most unwarrantably insinuated that that my behaviour calls for the indignation of the public. I shall examine your reasoning in support of that anathema presently—but, thus dragged out from a tranquil obscurity in which I had sought to pass the remnant of life, thus traduced before the most respectable of all auditories, the judgment of my countrymen, I must stand acquitted in the first instance of not having voluntarily presented myself before their tribunal. It would be wanting respect to what I shall ever reverence, the good opinion of mankind, if I declined submitting not only my cause, but my defence, to their judgment. It would be wearing that arrogance to all, which you unjustly charge me with towards one, an ingenious young man, but still more entitled to my respect as he was a poor and unhappy young man; though, as you will find, sir, during my acquaintance with him he appeared to me in none of those lights. You will find too, that, though I

was far from treating him either with contempt or neglect; he did not seem totally unworthy of both, as I could consider him under no aspect but that of a youth who endeavoured to impose upon me.

Having thus, sir, with the deference I owe to them, accepted the jury you have chosen for me, not excepting even to you, however prejudiced against me, for (as I flatter myself you have rather endeavoured to provoke me to gratify your curiosity, than meant me any ill-will, which, as you are totally unknown to me, I hope I have not deserved) I trust I shall bring you over to join in my acquittal. I will forbear to consider that I stand before my country, and will argue the case with you with the familiarity of equals; yet having the better of you by my being the person wronged, it shall be with that good humour which is the charity of innocence, and which, though prohibited from controversial, and rarely admitted into literary, disputes, is better suited to so ridiculous a subject as that which gave birth to this correspondence between you and me: I mean the question of the authenticity or forgery of the poems called Rowley's. Had that controversy never been agitated, you and I, sir, had probably remained unknown to each other. You seem more interested for the honour of Chatterton's abilities, than sedulous to prove that he and Rowley, if such a poet as the latter ever existed, were animated by so congenial a spirit, that the compositions of the one can hardly, very hardly, be discriminated from the other. You give us many specimens of prose and poetry which you maintain were indubitably Chatterton's. If they were, the wit of man can assign no reason why the rest ascribed to Rowley should not have been coined in the same mint. The same soul animates all, and the limbs that would remain to Rowley would indeed be "*disjecti membra poetæ*." Rowley would not only have written with a spirit by many centuries posterior to that of his age, but his mantle, escaping the hands of all his contemporaries and successors, must have been preserved nothing the worse for time, and reserved to invest Chatterton from head to foot. I, who rather smile at the importance bestowed on this fantastic controversy, assure you, that, as I was originally an actor in this interlude without my consent, so am I a spectator most indifferent how it shall terminate. It is of no consequence in my eyes, whether Rowley, an unknown monk of the fifteenth century, wrote like poets of a polished age, in the same metres and same numbers, though then neither used nor known, nor for many years afterwards; or whether Chatterton, an attorney's clerk at Bristol, could in his very youth

counterfeit the language of the fifteenth century. That he could is plain, for he did : and it is indubitably easier to copy the style of those who have gone before us, than to imitate that of those who will not be born till many ages after we shall be dead. But it is not my business to enter into the general spirit of this grave controversy, but to clear myself from having been the innocent cause of its remaining so embroiled. Still I am so much obliged to you for having owned that you know none of the circumstances of my part in the affair, and there is such honest simplicity in condemning a man first, and then desiring him to tell you his story, that it would be unpardonable to be angry with or to deceive you, and I give you my word I will be guilty of neither.

What relates to me is contained in the following passages of your preface — “ One of his [Chatterton’s] first efforts to emerge from a situation so irksome\* to him, was an application to a gentleman well known in the republic of letters ; which, unfortunately for the public and himself, met with a very cold reception : and whilst the disappointed author always spoke of with a high degree of acrimony, whenever it was mentioned to him.” pp. xviii. xix.

Again, p. xxi. “ Perhaps the reader may feel some indignation against the person to whom his first application was made, and by whom he was treated with neglect and contempt. It were to be wished that the public was fully informed of all the circumstances attending that unhappy application ; the event of which deprived the world of works which might have contributed to the honour of the nation, as well as the comfort and happiness of their unfortunate author.”

In these passages, sir, there are propositions of different kinds, which, amounting to a heavy charge on me, you will allow me to analyse. I am first taxed with giving a very cold reception to Chatterton’s address. Within two pages, that coldness is grown to neglect and contempt : and within few words more, my contempt is swoln to the heavy accusation of driving the unhappy youth to despair and suicide.—I shudder, sir, and so ought you, not at the consequence of his dismal fate, the depriving the world of works that Chatterton

\* He was bound apprentice to a lawyer, and he was of a profession which might be said to “ possessed,” says the preface, “ all the vices and accelerate his pursuits in antiquities, yet so irregularities of youth, and his profligacy was averse was he to that profession that he could at least as conspicuous as his abilities. Although never overcome it.” p. xviii.

might have written, and which you fondly imagine would have contributed to the honour of the nation ; but I shudder at having that dismal catastrophe imputed to my cruelty and arrogance—nor have you cause to exult at lightly calumniating an innocent person in so black a manner. I have reason to say, you calumniate me lightly ; for, if you knew the circumstances, would you be reduced to wish that the world were fully informed of them ? Would you not lay them before the world ? Or is it from tenderness to me that you suppress them ? I entreat you to tell all you know,—conceal nothing. I am going to give my narrative. Canvass it as rigorously as you have accused me. Detect the most minute grain of falsehood—surely you had better grounds than the partial relation of a disappointed author, who you say never mentioned me without a high degree of acrimony !

To so serious an apostrophe as this I am almost ashamed to join remarks on the ludicrous conclusion of your peroration : but can I help smiling at your lamentation over imaginary abortions which my freezing breath nipped in their præ-existent state ? Let me administer other comfort to you than you have bestowed on me. Recollect, fir, that premature genius is seldom equally great in its meridian. Psalmanaazar, the prototype of Chatterton, as you and I coincided in thinking, though he reformed his morals, and died a virtuous man, which we cannot be sure would have been Chatterton's case, seemed, though always a very sensible man, to have exhausted his inventive faculties in his creation of Formosa. The thread of my argument will suggest other consolations to you ; but the pain you have given to my sensibility will not allow me to indulge longer mirth. It is very seriously that I must ask you, whether it was the part of a wise man to credit the tales of an acrimonious and disappointed youth, and whose profligacy you say was so conspicuous ? Was it the part of a just man (for that part you could not receive from Chatterton) to couple his first unsuccessful application with his fatal exit, and load me with both ? Does your enthusiastic admiration of his abilities, or your regrets for the honour of England's poetry, warrant such a concatenation of ideas ? Was poor Chatterton so modest or so desponding as to abandon his enterprises on their being damped by me ? Did he not continue, pursue them ? Is this country so destitute of patrons of genius, or do I move in so eminent and distinguished a sphere, that a repulse from me is a dagger to talents ? Did not Chatterton come to London after that miscarriage ? Did he relinquish his counterfeiting propensity on its being lost on me ? Was he an inoffensive

E e 2

ingenuous



ingenuous youth, smit with the love of the Muses, and soaring above a sordid and servile profession, whose early blossoms, being blighted by my insolence, withered in mortified obscurity, and, on seeing his hopes of fame blasted, sunk beneath the frowns of ignorant and insoleant wealth? Or did he, after launching into all the excesses you describe, and vainly hoping to gratify his ambition by adulation to or satires on all ranks and parties of men, fall a victim to his own ungovernable spirit, and to the deplorable straits to which he had reduced himself? The interval was short, I own; but as every moment of so extraordinary a life was crowded with efforts of his enterprising genius, allow me to say with truth, that there was a large chasm between his application to me and his miserable conclusion. You know there was; and though my falling into his snare might have varied the area of his exploits, it is more likely that that success would rather have encouraged than checked his enterprises. When he pursued his turn for fabricating ancient writings, in spite of the mortification he received from me; it is not probable that he would have been corrected by success. Such is not the nature of success, when it is the reward of artifice. I should be more justly reproachable for having contributed to *cherish* an impostor, than I am for having accelerated his fate. I cannot repeat the words without emotions of indignation on my own account, and of compassion on his—but I have promised to argue calmly, and I will.

How will you be surprised, and, for your sake I hope, concerned (or you must be as unfeeling as you represent me), when you find that my share in Chatterton's fate is reduced simply to this? A lad at Bristol, whom I never saw then, before, or since, sends me two or three copies of verses in old English, which he tells me had been found there, and were lent to him by another person; acquaints me that he is clerk to an attorney, but, having more inclination to poetry, wishes that I would procure him a place that would enable him to follow his propensity: I suspect the poetry to be modern; he is angry, redemands it; I return it—and two years after, the youth is found dead—and by the strength of a warm imagination I am accused of blasting this promising genius, and of depriving the world of the lord knows what *Iliads* and *Lost Paradises*, which this youth might have procreated in his own or any other name—for in truth he was fonder of inventing great bards, than of being one.

Thus, sir, am I become perhaps the first instance of a person consigned to judgment

judgment for not having been made a fool of ! But is it not hard that a man on whom a forgery has been tried unsuccessfully, should for that single reason be held out to the world as the assassin of genius ? If a banker to whom a forged note should be presented, should refuse to accept it, and the ingenious fabricator should afterwards fall a victim to his own slight of hand, would you accuse the poor banker to the public, and urge that his caution had deprived the world of some supposititious deed of settlement, that would have deceived the whole court of chancery, and deprived some great family of its estate ?

With me why are you offended ? You seem yourself to question the authenticity of the poems attributed to Rowley. Are you angry that I was not more a dupe than you ? If I suspected his forgeries, how did they entitle him to my assistance ? Are you sure that I was acquainted with Chatterton's genius or distresses ? Do you know certainly which of his productions were communicated to me ? Is it candid to accuse me of rejecting forgeries, when you give proofs of his having forged ?—I do not mean to use the term *forged* in a harsh sense : I speak of Chatterton's mintage, as forgeries of poems in ancient language ; and I am persuaded that when you condemn me for not having encouraged the coiner, you only mean to insinuate, that, if I had assisted him, I might have saved him from the dismal abyss into which he plunged. It is fair to interpret your words in this candid sense. What I complain of is, that you convert that possibility into positive despair in Chatterton, that you couple my rejection with his suicide, and by your innuendoes insinuate that there was something more in my repulse than the world is apprised of : and lest it should want a name, you have baptised it neglect and contempt.

I lament, sir, as much as you, that I was not deceived, if my being a dupe would have converted him into an honest man. I lament that his own impetuous temper and indiscretion prevented my ever seeing him ; but when you have perused my narrative, I think you will no longer be of opinion that I was in the wrong to decline all correspondence with him. He could appear to me in no light, but in that of a bold young man, who for his interest wanted to impose upon me, and who did not commence his intercourse with me in a manner to dazzle my judgment, or give me a high opinion of his own—I allude to the article of his list of great painters, at Bristol. I saw he was, as he told me himself, a youth tied to a profession he did not like, and born with a taste for more ingenious studies.—Consider, sir, what would be the condition

dition of the world, what the satisfaction of parents, and what Peruvian mines must be possessed by the Mæcenases of the times, if every muse-struck lad who is bound to an attorney, every clerk

—born his father's soul to cross,  
And pen a stanza when he should engross,

should have nothing to do but to draw a bill or a couplet on the patron of learning in vogue, and have his fetters struck off, and a post assigned to him under the government. The duties of office perhaps would not be too well executed by these secretaries of the Muses; and though Apollo's kingdom would certainly come, king George's would not be too well served. Mr. Pope, I know, laments the misapplication of talents, enumerates the deserters from Helicon, and tells us

How many Martials were in Pultney lost;

but this was irony and compliment, and Pope himself would have been sorry that his friend our great chief justice,

He with a thousand arts refin'd \*,

should have quitted the bar, and been nothing but poet laureat.

There is another point, sir, which you forget to measure, my abilities in the character of a Mæcenæ. My fortune is private and moderate; my situation, more private; my interest, none. I was neither born to wealth, nor to accumulate it: I have indulged a taste for expensive baubles, with little attention to œconomy; it did not become me to give myself airs of protection; and, though it might not be generous, I have been less fond of the company of authors, than of their works. I have not the vanity to boast of virtues; but it is surely allowable to clear myself from such odious qualities, as infolence and cruelty, if I do not deserve the imputation. It is ingenuous, it is becoming, to confess our defects; arrogant, presumptuous, to vaunt our merits; for how can men conscious, as most men are, of a larger proportion of the former than of the latter, hope that a few meritorious actions will leaven or obliterate the mass of their faults? Indeed, what have we but our

\* Vide Pope's Translation of "Intermissa Venus diu."

faults that we can call our own? Our talents are given to us by the Giver of all good—what virtues we have are the production of fear, prudence, experience, hypocrisy\* and age. Some god-like natures there are, who love virtue for herself, and whom opulence and honours cannot corrupt; some whom trials and temptations exalt; and more, who in lowly spheres never deviate from the simplicity of truth and reason; but all these are precisely such as would not quarrel with my definition above, and are too modest not to be humble on their own conquest over themselves. In short, our frailties and weaknesses are so numerous, at least I am sure, mine have been so, that benevolence ought to forbid exaggeration of the account.

You may lament, sir, as I do, that I was not better acquainted with the genius of Chatterton, but you will convince nobody that I deserve the indignation of the public for that ignorance. Had I known him thoroughly, I do not believe that my admiration of his talents would have absorbed all distrust of his character. The public is too equitable to condemn any man for not countenancing a suspicious subject, however shining his abilities. Omit the term *contempt*, which you have groundlessly ascribed to me, and tell me in what respect my behaviour to Chatterton deserves reproach. Was it culpable in me to doubt at first what so many have since doubted? And doubting, did not common prudence require that I should ask for farther satisfaction? Are unknown poets of so high an order have they such chartered immunities, as to be dispensed from bringing a character from their last place? Was my asking for that satisfaction, contemptuous? Was my giving him advice, neglect? Was my returning his papers without a word of reproach on his arrogance, arrogant? You will not affirm it. Still less, sir, was I gifted

\* It may sound like a paradox or a contradiction to ascribe hypocrisy, the counterfeit of virtue, as one of its sources; but nothing more is meant than this, that it produces the effects of virtue, and sometimes produces virtue itself. If false devotion affects charity, the poor are as much benefited as if the intention were sincere. Hypocrisy sometimes mellows to enthusiasm; as has been thought to have been the case of Cromwell, and more probably was so of Madame de Maintenon. Mad. de la Valiere was in love with the person of Louis, then young and handsome;

but as he was on the verge of fifty when Mad. de Maintenon engaged him to marry her, ambition could be her only motive: and as she could only effectuate her plan by inspiring him with piety, her own must have been very problematic. Yet it became so habitual, that at last there can be little doubt of her sincerity. Hypocrisy made her a king's wife; but as the sound ennuï, not pleasure, on a throne, nothing higher was left but heaven; and, having found that all was vanity, what had been cant became reflection; and thus hypocrisy in her was the parent of virtue.

with

with penetration enough, with such intuition into the powers of one I never saw, as, from two or three brief letters and two or three equivocal copies of verses, to conceive, to prophesy, that the writer would, if properly cherished, *prove the first of English poets*. p. xx.—but, when I am tried by hyperbole, I cannot wonder the sentence should be bombast.

Might I be allowed to plead my own discretion against Chatterton's inspiration, which by the way he concealed from me, shrouding himself like a Pagan divinity under the mortal garb of an attorney's clerk, who had only borrowed some divine poems; I might urge in excuse for my caution, that this was the second time that I had been selected, I know not why, for communicating revelations of the Muses to mankind; and not having my mission acknowledged in the first instance, I was *resistive*, as even prophets have been, in accepting the commission; especially as I suspected that the second dispensation was but a copy of the first. In short, sir, I was one of the first intrusted with specimens of Ossian's fragments, which though I implicitly credited, I had not found universally received. I had not zeal enough to embark a second time in a similar crusado. I have told you how indifferent I am to the controversy about Rowley's poems. I confess as fairly that I see no reason for thinking they were not all Chatterton's. The only argument of any weight on the other side, is the greatness of the phenomenon. Men can scarce conceive how at his age and under his disadvantages he could collect such foundation for his forgeries; for there lies the stress of the argument, not in his genius. You, sir, have proved that he had amassed such materials, and had sufficient genius to put them into shape. That some pieces produced by him as ancient or translations from old writers, were of his own invention, you affirm; yet he gave them at first as transcripts of old originals, and under other names. Are the poems ascribed to Rowley superior in merit to the compositions now allowed to be Chatterton's own? Have they more of the spirit of the antique? Have they any thing antique in them but single words? Is the phraseology, or turn of thinking, that of the fifteenth century? Did his producing some as Rowley's, without ever acknowledging the fraud, deserve any credit? Does an authority so prostituted deserve faith? Is there any other evidence, ancient or modern? Yes, it will be said, the ancient parchments. But is there not reason to believe that he did, what was much easier to perform, copy ancient hands as well as ancient language—ancient style I deny that he ever imitated happily.

Upon the whole, sir, I cannot agree with you, that Chatterton's premature fate has defrauded the world of any thing half so extraordinary as the miracles he wrought in almost his childhood. Had he lived longer, ample proofs of his forgeries, which proofs he destroyed in his rage, might have been preserved; and instead of the posthumous glory of puzzling the learned world, his name might now be only recorded as that of an arch-impostor. The learned persons, who still believe in Rowley, might be robbed of so great an ornament to a dark and monkish age. True antiquaries would not taste a genius, if they thought it a cotemporary. The elegance of Waller, the fire of Dryden, want in some eyes the unintelligible jargon of a barbarous century to make them captivate. Exanceastre, Godred Crovan, Ceolwolf and Tatwallin, are dearer to modern-Saxon eyes, than all the harmonious images in Ælla. They cannot bear to divest their Gothic repositories of such precious gems. Controversy too has its charms, and delights the learned world more than indisputable discoveries—but, trust me, sir, your friends and mine, the bookfellers, have no cause to regret my not having been the dupe of Chatterton. He has made ten dupes for one, that he would have gained by imposing upon me. Yet the cause of Rowley's poems would not last an hour in a court of law. If Chatterton had pretended to find a hoard of crown-pieces, but stamped with the face and titles of Edward IV. and if it were proved that he had coined half of them, would a jury doubt a moment but that he had coined the other half? The metres ascribed to Rowley no more existed in the reign of Edward IV. than crown-pieces did.

There remains a charge insinuated at least, which I am still more desirous to repel, that of insensibility to Chatterton's distresses, and which will fall to the ground with the rest, on attending to dates. Chatterton was neither indigent nor distressed at the time of his correspondence with me. He was maintained by his mother, and lived with a lawyer. His only pleas to my assistance were, disgust to his profession, inclination to poetry, and communication of some suspicious MSS. His distress was the consequence of quitting his master, and of coming to London, and of his other extravagancies. He had depended on the impulse of the talents he felt for making impression and lifting him to wealth, honours, and fame. I have already said, that I should

Exanceastre, Exeter. Godred Crovan is a name of his heroes, and Tatwallin, one of his bards. See his Miscellanies.

have been blameable to his mother, and society, if I had seduced an apprentice from his master to marry him to the nine muses: and I should have encouraged a propensity to forgery, which is not the talent most wanting culture in the present age. All of the house of forgery are relations; and though it is just to Chatterton's memory to say, that his poverty never made him claim kindred with the richest, or most enriching branches, yet his ingenuity in counterfeiting styles, and, I believe, hands, might easily have led him to those more facile imitations of prose, promissory notes. Yet it does not appear to my knowledge that his honesty in that respect was ever perverted. He made no scruple of extending the circulation of literary credit, and of bamboozling the misers of Saxon riches; but he never attempted to defraud, cheat, rob, unpoetically. He preserved dignity in despair; and indignant alone at the delusions of his own genius, he tore to scraps the unsuccessful monuments of his parts, and poisoned himself on being refused a loaf of bread.

It is that fierce and untameable spirit, that consciousness of superior abilities, that inattention to worldly discretion and its paths, that scorn of owing subsistence or reputation to any thing but the ebullitions of genius, that I regret not having known; that I lament not having contributed to rescue from itself. Some faint efforts of advice you will find in my narrative I did attempt: nor were they delivered with contempt, arrogance, or cruelty. I should be ashamed with reason if I could charge myself with behaviour so unbecoming my own private situation, so unworthy of a man. But this part of my defence must be weak, as it must rest on my own asseveration, having kept no copies of my letters. Perhaps it may find collateral support from the silence of my accusers. Will any man charge me with positive insolence towards Chatterton? Did he accuse me of it in his most acrimonious moments? Did he impute to me any thing but distrust of his MSS.? To myself, he did impute arrogance—but on what grounds?—on my not having returned his papers on his first summons. The world must decide on the weight of that crime. I confess the charge: I tell it myself. To judge me fairly, every man must place himself in my situation. If I have related the exact truth, in what light was my behaviour supercilious or intemperate? Let all Chatterton's relations and friends tell all they know. Resting on my own innocence, I never saw, I never applied to one of them to suppress a tittle of my conduct. They are open to inquiries; let them be canvassed. No man living has had cause to resent my treatment of that unfortunate youth—except—those, who

enamoured with the resurrection of the imaginary Rowley, were by my accidental and inadvertent doubts not left in the undisturbed possession of a world of novel antiquities, nor suffered quietly to become the dupes of an impostor of eighteen.

You, sir, indeed, have hypothetically condemned my serving as a beacon (for I protest I have taken no pains to destroy the visionary fabric invented by Chatterton, but by telling my own story, which from the first moment I have related occasionally and consistently as I tell it now,) to warn the learned world against supposititious ancients and fabricated antiquities. You caution all the literati not to make use of their senses, lest promising impostors should be nipped in the bud, and mankind should be deprived of new Rowleys, who, as Richardson said a little boldly of Milton, would literally be *ancients born some centuries after their time*.

I will detain you no longer from the perusal of my narrative, but to satisfy you on its authenticity. It was sent in May last to a gentleman who will attest the receipt of it. The relation at which to whom I applied for information about Chatterton, is a noble lady of virtue and character, who well remembers the circumstances of my application to her. Several persons of honour and veracity were present at the royal academy, when I first heard of Chatterton's death, and will attest my surprise and concern, and bear witness to my having related the story of my correspondence with him exactly as in the subjoined narrative. Mr. Mason was privy to the whole: others will confirm my having always given the same account, both before and after Chatterton's death.

Corroborated by these authorities, do I flatter myself too much, sir, if I hope that you will not only retract your accusation, but restore me to that share of your good opinion which I lost by your having received so unjust a state of my behaviour to the poor youth in question? The unprejudiced public, I trust, will not think I merit their indignation. I sincerely ask their pardon for trespassing so long on their patience—but the length of my address is proof of my anxiety on being misrepresented to them: and they will be so gracious as to remember, that this memorial has been extorted from me, and not till I found that my innocence was not sufficient protection. If my countrymen acquit me, I shall be happy. If you, sir, join your voice to theirs, I shall not



think I have mispent the time I have employed to undeceive you. Perhaps I never drew the attention of the public towards myself to so good purpose; for to have one's name known, is of little use; to wipe off the aspersions of arrogance, is important; of inhumanity, very important indeed.

*Here follows the promised Narrative.*

### EXTRACT OF A LETTER FROM MR. H. W. TO MR. W. B.

I AM far from determined to publish any thing about Chatterton. It would almost look like making myself a party. I do not love controversy. If I print, my chief reason would be, that both in the account of the poems, and in Mr. Warton's last volume, my name has been brought in with so little circumspection and accuracy, that it looks as if my rejection of Chatterton had driven him to despair; whereas I was the first person on whom he essayed his art and ambition, instead of being the last. I never saw him; there was an interval of near two years between his application to me, and his dismal end; nor had he quitted his ~~profession~~, nor was necessitous, nor otherwise poor than attornies clerks are, nor had he come to London, nor launched into dissipation, when his correspondence with me stopped.

As faithfully as I can recollect the circumstances, without dates, and without searching for what few memorandums I preserved relative to him, I will recapitulate his history with me.

Bathoe, my bookseller, brought me a paquet left with him. It contained an ode, or little poem of two or three stanzas in *alternate rhyme*, on the death of Richard the Ist, and I was told in very few lines that it had been found at Bristol with many other old poems; and that the possessor could furnish me with accounts of a series of great painters that had flourished at Bristol.

Here I must pause, to mention my own reflections. At first I concluded that somebody, having met with my Anecdotes of Painting,

had a mind to laugh at me, I thought not very ingeniously, as I was not likely to swallow a succession of great painters at Bristol. The ode, or sonnet, as I think it was called, was too pretty to be part of the plan; and, as is easy with all the other supposed poems of Rowley, it was not difficult to make it very modern by changing the old words for new; though yet more difficult than with most of them—you see, I tell you fairly the case. I then imagined, and do still, that the success of Ossian's poems had suggested the idea. Whether the transmitter hinted, or I supposed from the subject, that the discovered treasure was of the age of Richard the Ist, I cannot take upon me to assert—yet that impression was so strong on my mind, that two years after, when Dr. Goldsmith told me they were then allotted to the age of Henry IV. or V. I said with surprise, “they have shifted the date extremely.” This is no evidence—but there is one line in the printed poems of Rowley that makes me more firmly believe that the age of Richard the Ist was the æra fixed upon by Chatterton for his forgeries; for *that* line says,

Now is Cœur de Lion gone—

or some such words, for I quote by memory, not having the book at hand. It is very improbable that Rowley, writing in the reign of Henry VI. or Edward IV. as is now pretended, or in that of Henry IV. as was assigned by the credulous before they had digested their system, should incidentally in a poem on another subject, say, *now* is Richard the Ist. I am persuaded that

It is very remarkable that William of Wyke, an edition of whose work was printed last winter, and who was a native of Bristol and often mentions Cannings, takes not the smallest notice of Rowley, though so bright an ornament of his native city, were the poems ascribed to him genuine. Gower and Lidgate flourished at the same time, and were well known—yet how barbarous, how inferior are their compositions, how dissimilar their language, to the works ascribed to Rowley! Is it credible that he should not have been heard of, when very indifferent poets were famous? The indefatigable Bale, who lived two hundred years nearer to the age of Rowley than we do, and who dug 2 thousand bad authors out of obscurity, never lighted upon so much as his name.

The manner of the revival of Rowley was as suspicious as possible; and not only rests upon the faith of a youth convicted of many similar forgeries, but was rendered more incredible by the dark conduct of the discoverer. Had a youth, enamoured of poetry, found a large quantity of old poems, what would he have done? Produced them cautiously and one by one, studied them and copied their style, and exhibited sometimes a genuine and sometimes a fictitious piece? or blazed the discovery abroad, and called in every lover of poetry and antiquity to participation of the treasure? The characters of imposture are on every part of the story; and were it true, it would still remain one of those improbable wonders, which we have no reason for believing.

Chatterton

Chatterton himself, before he had dived into Canning's history, had fixed on a much earlier period for the age of his forgeries.—Now I return to my narrative.

I wrote, according to the inclosed direction, for farther particulars. Chatterton, in answer, informed me that he was the son of a poor widow, who supported him with great difficulty; that he was clerk or apprentice to an attorney, but had a taste and turn for more elegant studies; and hinted a wish that I would assist him with my interest in emerging out of so dull a profession, by procuring him some place, in which he could pursue his natural bent. He affirmed that great treasures of ancient poetry had been discovered in his native city, and were in the hands of a person, who had lent him those he had transmitted to me; for he now sent me others, amongst which was an absolute modern pastoral in dialogue, thinly sprinkled with old words. Pray observe, sir, that he affirmed having received the poems from another person; whereas it is ascertained that the gentleman at Bristol who possesses the fund of Rowley's poems, received them from Chatterton.

I wrote to a relation of mine at Bath to enquire into the situation and character of Chatterton according to his own account of himself: nothing was returned about his character, but his own story was verified.

In the mean time I communicated the poems to Mr. Gray and Mr. Mason, who at once pronounced them forgeries, and declared there was no symptom in them of their being the productions of near so distant an age; the language and metres being totally unlike any thing ancient; for though I no doubt, to them, ascribed them to the time of Richard I., Mr. Gray nor Mr. Mason saw any thing in the poems that was not more recent than even the reign of Henry VIII.—And here let me remark how incredible it is that Rowley, a monk of a mere commercial town, which was all Bristol then was, should have purified the language and introduced a diversified metre more classic than was known to that polished courtly poet, lord Surry; and this in the barbarous turbulent times of Henry VI. and that the whole nation should have relapsed into the same barbarism of style and versification, till lord Surry, I might almost say, till Waller, arose. I leave to better scholars and better

\* Rowley is made to call it a city, which it was not till afterwards.